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PICTURES IN AMERICA OF BERNARDO DADDI,
TADDEO GADDI, ANDREA ORCAGNA AND HIS
BROTHERS : II · BY OSWALD SIRÉN

OF Orcagna's three brothers, Nardo and Jacopo were chiefly painters; the third, Matteo, seems to have done most of his work as a stone-cutter. It seems easier to distinguish the works of Nardo from those of Orcagna, than the early works of Jacopo, for Nardo has a more decided artistic individuality. We do not know the exact difference in age between Nardo and Andrea, but it may be assumed to be inconsiderable. Nardo was inscribed a year after Orcagna in the Arte dei Medici e Speziali (1345), and three years after his brother in the Guild of Stone-cutters (1355). Beyond this, there is no other documentary evidence concerning his life and work than that showing him to have been commissioned in 1363 to execute the vault paintings in the Oratorio del Bigallo in Florence. In 1366 he made his will, and in the following year he was reported as dead.

Elsewhere¹ I have discussed some of Nardo's more important works, and will therefore not attempt a full description here. The starting point for a definition of Nardo's style should be the Paradise fresco in the Capella Strozzi in Sta. Maria Novella, which, on Lorenzo Ghiberti's authority, strengthened by reasonable inferences, must be admitted as Nardo's work. (The Last Judgment on the back wall of the same chapel seems to be chiefly that of Orcagna.)

Nardo's figures in the large fresco, as well as in the altar pictures in the Sacristy of Sta. Croce and in the Florence Academy, appear subtler and more elegant than Andrea's; the forms have not the same power or breadth, not so decidedly sculpturesque a character, as in the older brother's works. On the other hand, we find in Nardo's creations more pictorial beauty, sometimes a poetic charm

¹ *Giottino*, Leipzig, 1908, pp. 72-76.

and an emotional expressiveness, which do not belong to Orcagna's characters. Nardo presents golden-haired maidens and princesses more successfully than any other contemporary master; his Madonnas often display human sensibilities, and his babies are more than awkward dolls.

In the large picture here to be discussed, Nardo's individual sense of beauty is, however, wedded to a desire for hieratic monumental effect. This picture (Fig. 1), of considerable size, was bequeathed to the New York Historical Society by Mr. Bryan, having been originally, together with several of that gentleman's other pictures, in the Artaud de Montor Collection. It was reproduced in the old catalogue of this French collection in a schematic drawing which was rightly judged by Dr. Suida¹ as representing a work of Nardo di Cione, but the picture itself has remained unknown and has never before been reproduced by photograph.

The Virgin is sitting full-front, holding the naked boy in a standing position on her left knee. Her throne is covered with a brocade carpet with bird and palmette patterns, which recurs in several of Nardo's paintings. In the foreground are standing John the Baptist and John the Evangelist, and, on either side of the Madonna, St. Zenobius and Sta. Reparata, two local Florentine saints, which is a proof that the picture was executed for some Florentine church. The composition is held strictly together, and almost entirely built on vertical lines converging over the head of the Madonna, in harmony with the gradually narrowing pointed arch of the frame. It is this solemn rhythm of lines that produces the hieratic impression. The color-scheme is deep and sumptuous: Mary's blue mantle with ermine lining and her carmine under-garment stand out against the brocade carpet; the two saints at each side wear brocade mantles with red and black ornaments. The Evangelist has a cinnabar mantle and the Baptist one of dark violet. The color harmony is of the same solemn character as the design, deep and powerful as an organ fugue. And there is felt in the whole picture, and not least in the characterization of the youthful Virgin, a poetic undertone, a touch of imaginative beauty, qualities which lift Nardo's best works above the level of the general run of Trecento art.

The small predellas under his large altar-pieces best illustrate these qualities. For instance, the scenes from the Legend of St.

¹ *Florentinische Maler um die Mitte des XIV. Jahrhunderts*, p. 21.

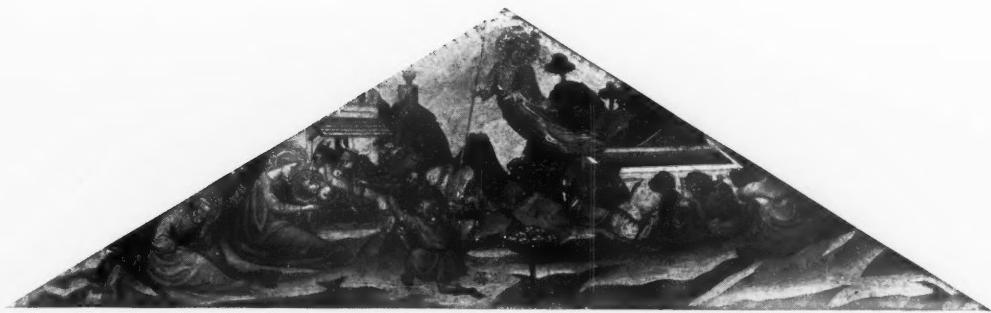


Fig. 5. JACOPO DI CIONE: NATIVITY AND RESURRECTION.
Jarves Collection, Yale University.

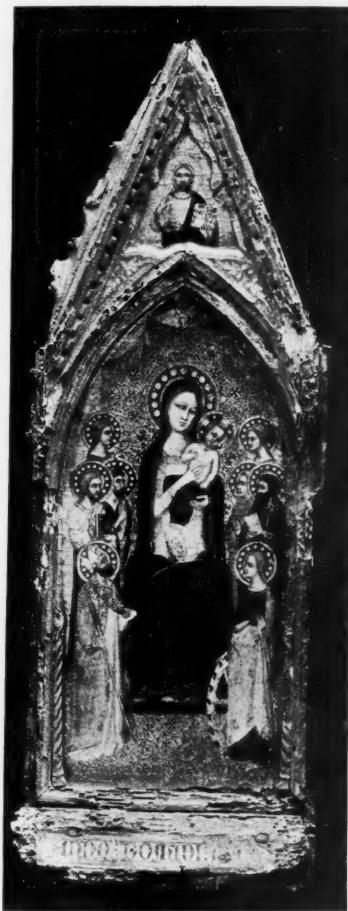
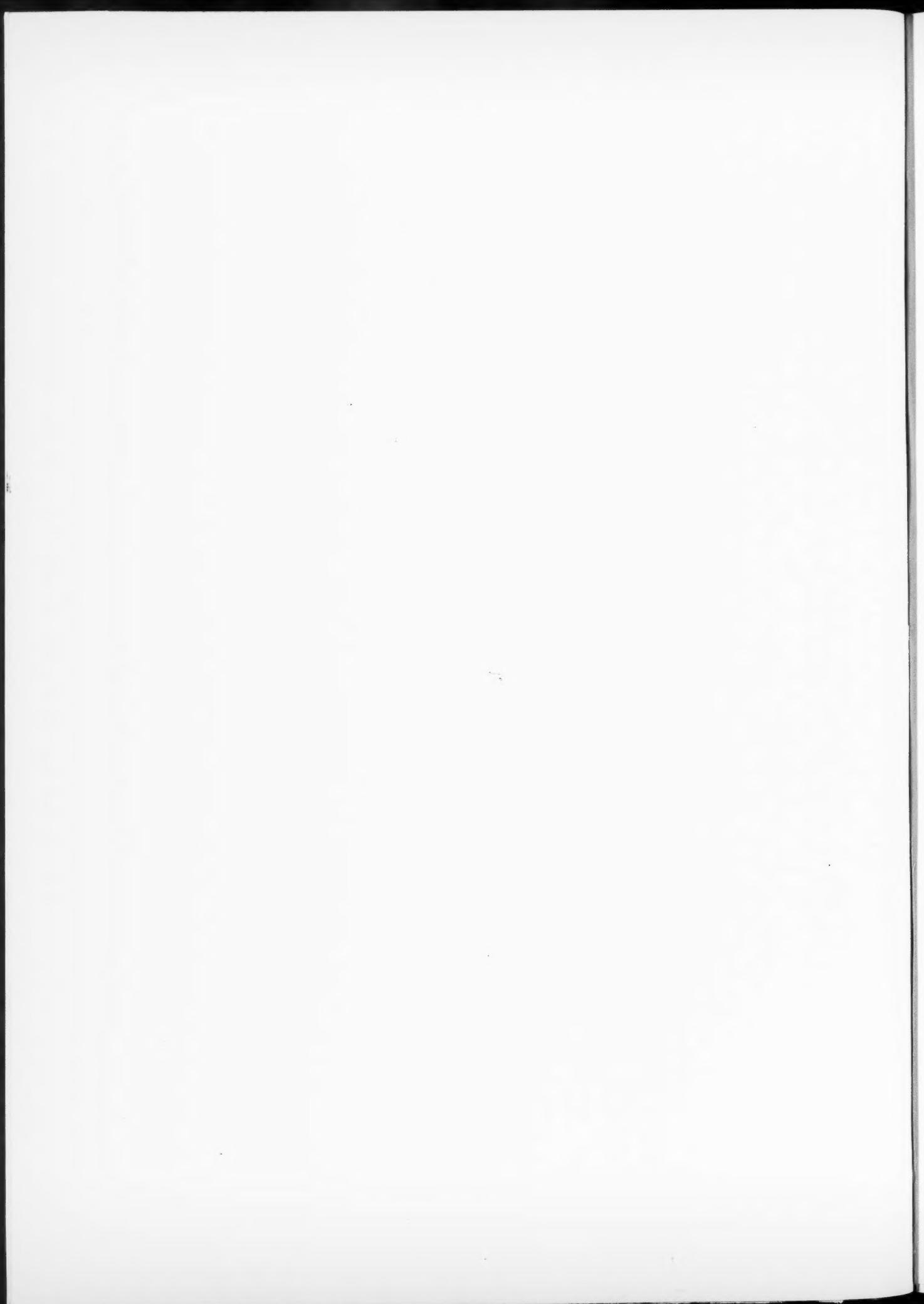


Fig. 2. NARDO DI CIONE:
MADONNA.
Collection of Mr. Grenville L. Winthrop.



Fig. 2a SCHOOL OF ORCAGNA: MADONNA (TRIPTYCH).
Historical Society, New York.



Romualdo in the large triptych in the Florence Academy, or the representation of the Legend of Job in the large altar-piece in the Sacristy of Sta. Croce. With few exceptions these scenes are laid in gloomy mountain landscapes which stand out in impressive contrast to the golden sky. Some cypresses and orange-trees, placed at various planes, aid in emphasizing the sense of space. The little white-clad monks appear in strong relief against the dark rocks behind them, and the quiet dignity of the figures is in complete harmony with the subdued tone of the landscape. Properly speaking, Nardo is therefore a more advanced painter than Andrea; he is able to achieve more modern pictorial results as well as more delicately modulated tone and space values, but his presentation of the human form is not stamped with that degree of plastic power which has earned a special place of honor in Florentine Trecento art for the work of Andrea.

Another characteristic work by Nardo in America is a little Madonna belonging to Mr. Grenville L. Winthrop of New York (Fig. 2). The Virgin is sitting on a high chair holding her child on her left arm; on either side are standing three saints, the two in front being St. Catharine and St. Nicholas, and behind them an angel. Above the arch in half figure is the Christ. The picture, which has lost some of its freshness of color, retains that monumental hieratic effect resulting from the rigid rhythm of all the parallel vertical lines. We have here the same decorative arrangement, the same architectonic feeling as in the large Madonna of the New York Historical Society. The Virgin's beautiful oval type and the rather naturalistic child prove undeniably the identity of the master. Even the slight inclination of the head, which gives a tender note of human feeling to the hieratic representation, is entirely characteristic of Nardo. The picture was dated, but only *Anno Domini MCC* remains. It is however safe to state that it was painted about 1360 or a little later.

Of Jacopo di Cione, Andrea's second brother, we know (by documentary evidence) a partial work, the St. Matthew from Or San Michele now in the Uffizi, a picture which he finished after Andrea's death in 1368. Probably the picture, when Jacopo began working on it, was already designed in its main parts. It is built according to the same imposing architectonic principles which we have studied in Andrea's works.

We have every reason to assume that Jacopo also carried out several other pictures in Orcagna's workshop; his early activity was entirely that of an assistant to his brother. Not until the year after Orcagna's death was he enrolled as an independent master in the Arte dei Medici e Speziali (1369). In the following decade (1370-1380) he works together with Niccolò di Pietro Gerini and he is mentioned as late as 1394, a quarter of a century after Orcagna's death. The productivity of his long life seems to have been considerable; it was not the quantity but the quality which declined with advancing age.

His earlier works remind us a good deal of Orcagna's; we have already mentioned one of these—the picture (Fig. 3) in the Fogg Museum, Cambridge—which probably was carried out under the supervision of the older brother. Another picture (Fig. 4) of rather high quality is in the Jarves Collection in New Haven (No. 31, attributed to Giottino) and represents the Madonna surrounded by four saints: John the Baptist, Nicholas, Dorothea, Reparata, and, in the gable, Christ on the cross between Mary and John, who are sitting on the ground. Mary's Gothic throne is moved somewhat towards the background and the saints are standing rather far apart, all of which produces a certain effect of space. The figures do not entirely lack sculpturesque character; the treatment of the folds, especially John the Baptist's mantle, reminds us of what we have seen in Orcagna, but the saints are puppets when compared with Orcagna's statuesque forms. The types are rounder, less significant; particularly characteristic of the Madonna and two of the saints is the comparatively long aquiline nose. The colors are vivid blue, cinnabar, amethyst, yellow and green.

In connection with this work we must mention a small altar fragment (Fig. 5) in the same collection (No. 32, also ascribed to Giottino, which evidently was the gable above some larger altar picture). It represents the Nativity and the Resurrection. Probably the picture is later than the last described, as the Orcagnesque character has been somewhat weakened by the coarsening influence of Niccolò di Pietro Gerini, *Fa presto* of Trecento painting.

Much more interesting is a picture (Fig. 6) in the collection of Mr. John G. Johnson, which represents the Quattuor Coronati (Four Crowned Ones), Claudio, Nicostratus, Symphronianus, and Castorinus, being scourged by an executioner, while the tyrant who is

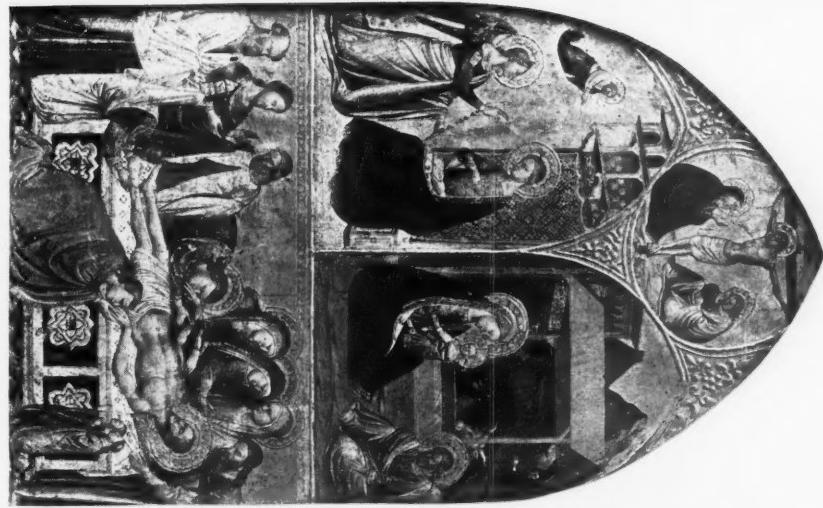


Fig. 3. JACOPO DI CIONE: ANNUNCIATION AND ENTOMBMENT.
Fogg Museum, Harvard University.

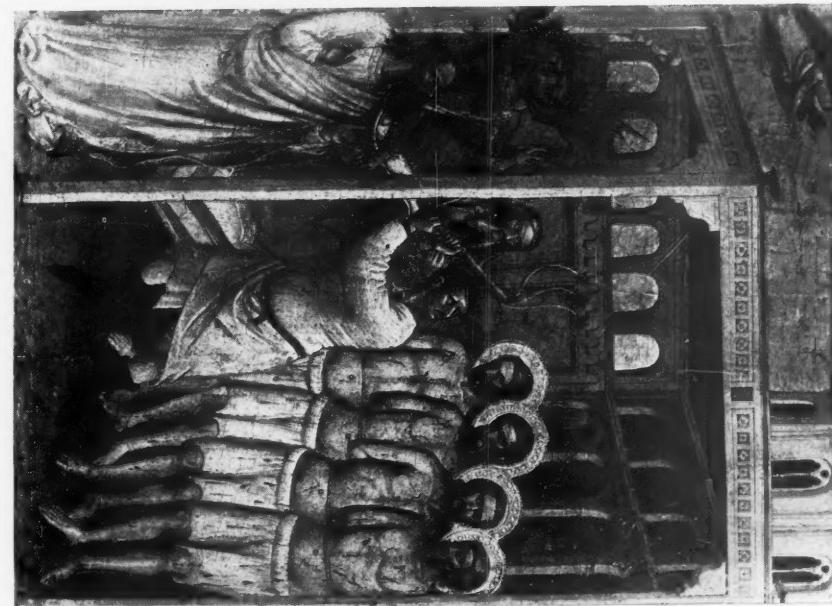
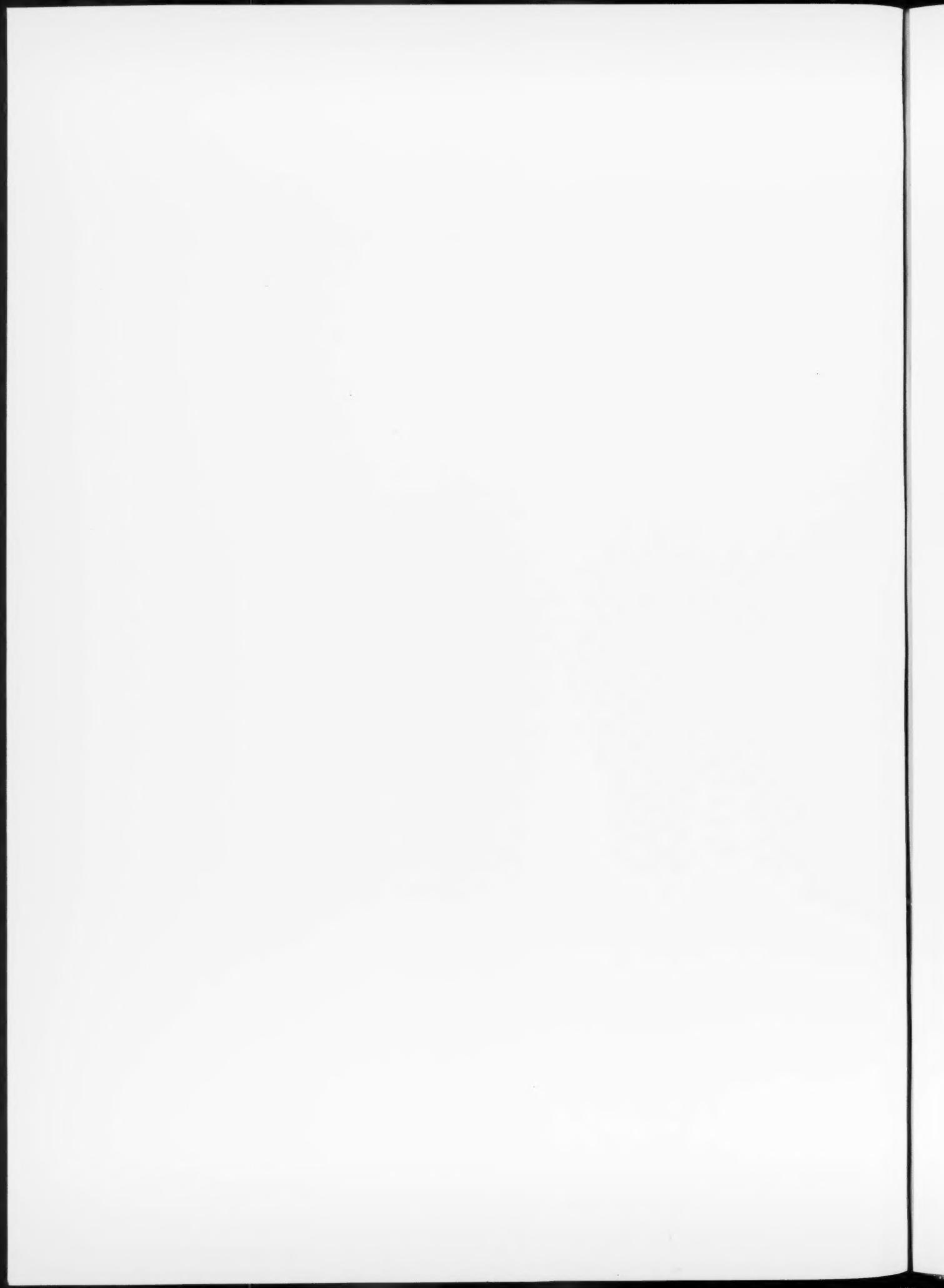


Fig. 6. JACOPO DI CIONE: THE QUATTUOR CORONATI.
Collection of Mr. John G. Johnson, Philadelphia.



Fig. 4. JACOPO DI CIONE: MADONNA AND SAINTS.
Jarves Collection, Yale University.



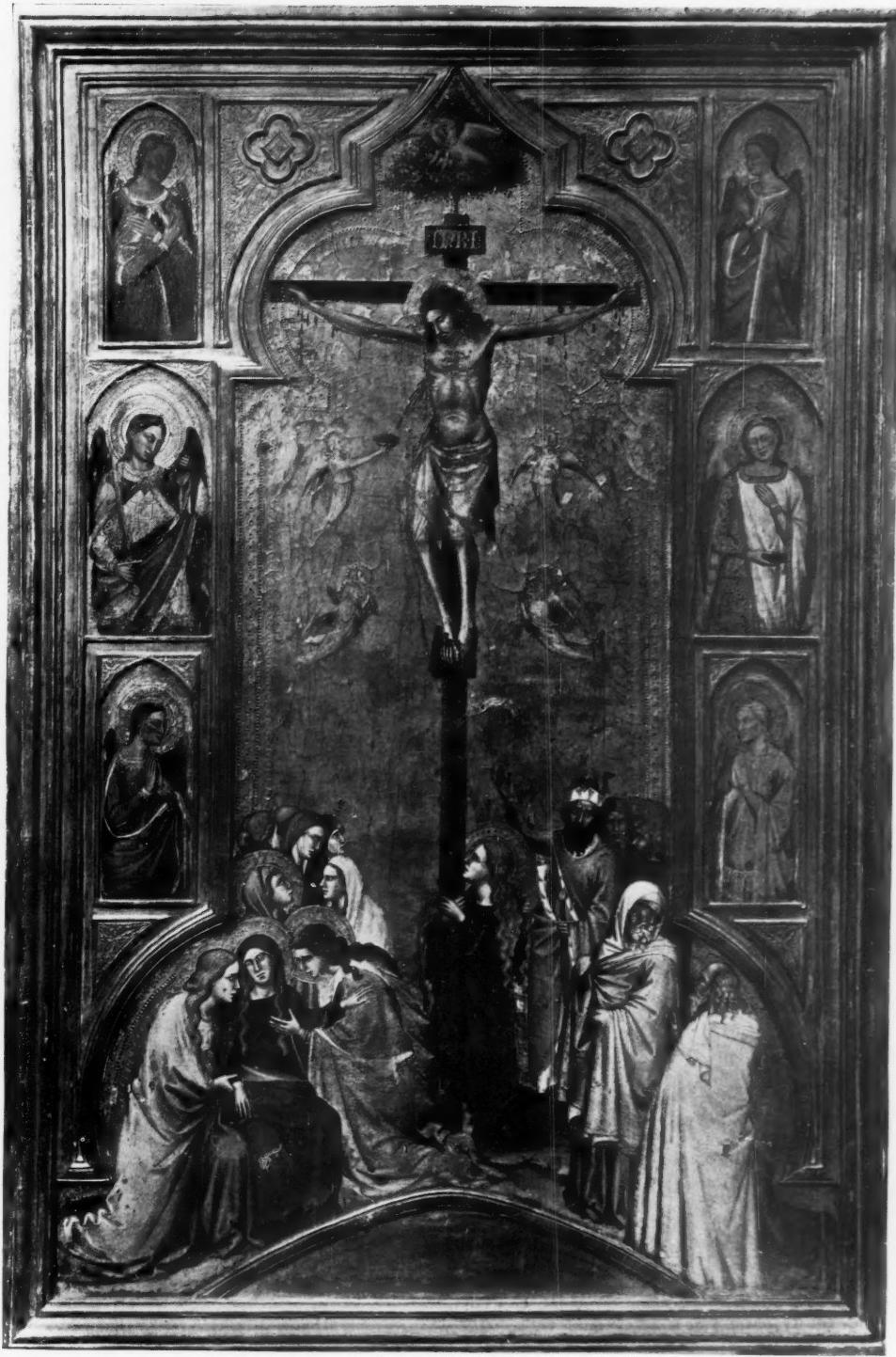
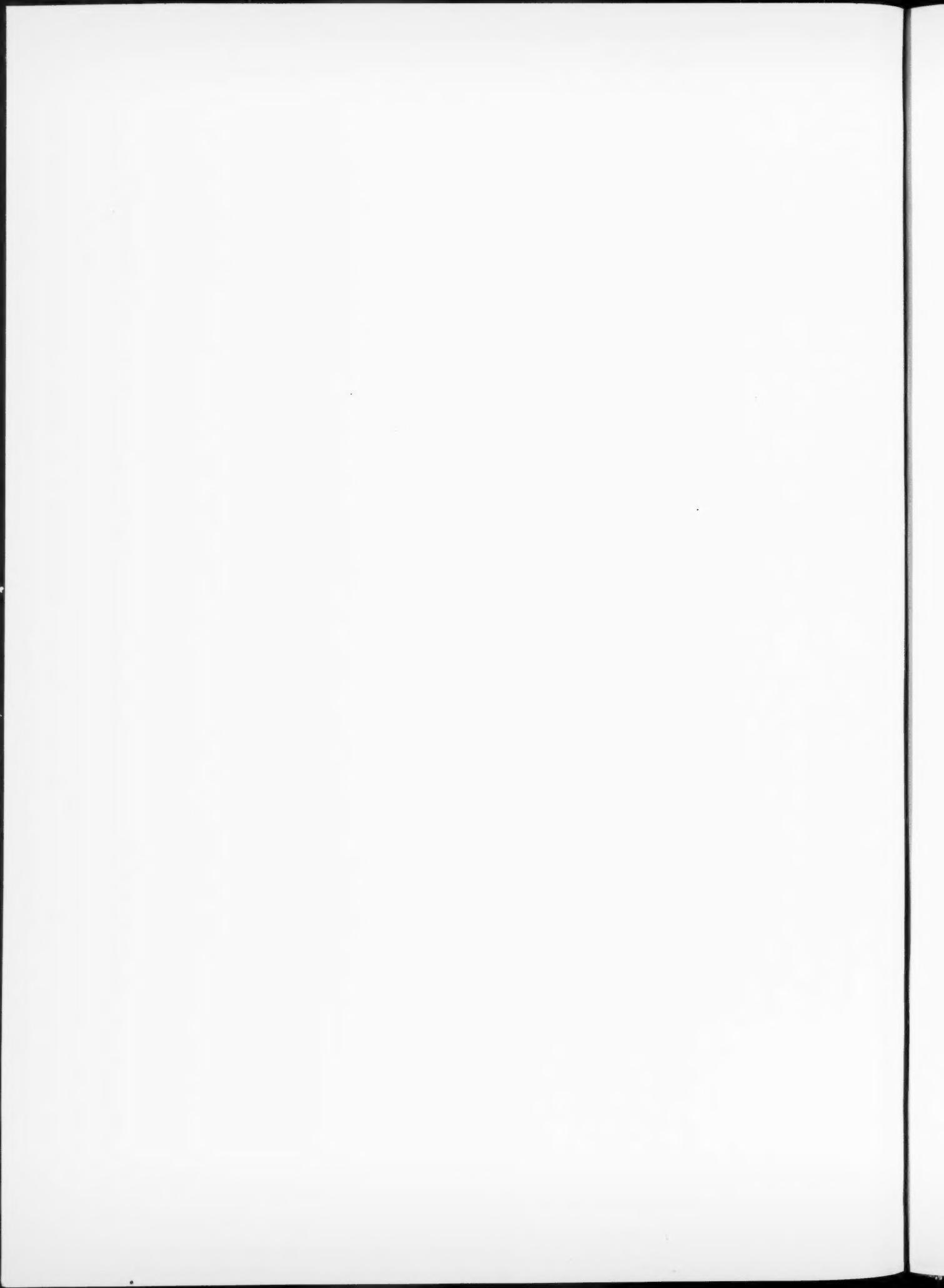


Fig. 7. JACOPO DI CIONE: THE CRUCIFIXION.
Collection of Mr. Philip Lehman, New York.



watching the bloody work is being tortured by devils. The four martyrs with hands tied behind their backs, and wearing but a cloth about their loins, must be considered among the earliest nude figures in Italian painting. The two furthest figures present the characteristic broad types with aquiline noses. The tyrant and his companions are weaker and more flaccid in drawing. The artist has tried to avoid the difficulties of a perspective rendering of the hall, by placing it diagonally with one corner pointing towards the background.

All these pictures of Jacopo are comparatively small, resembling the lateral parts of the picture of Saint Matthew mentioned above, but he also painted several large altar-pieces with many figures, as, for instance, the Crucifixion in the National Gallery (1462) and the large triptych with Saint Giovanni Gualberto *in trono*, in the Sacristy of Santa Croce, Florence. With these pictures should be grouped a very remarkable painting (Fig. 7) which, several years ago, I wrongly attributed to Giottino, not being sufficiently well acquainted with the painting itself. It represents the Crucifixion and now belongs to Mr. Philip Lehman of New York.

The shape of the picture is very unusual. It is tall and narrow, terminating at the top in a so-called *arc mixtiligne* and spreading out at the bottom into two convex segments. The lower edge is also curved; it seems as if the picture were painted as part of an architectural ensemble. It is enclosed on each side by three small, narrow pictures of angels in half-figure, which are especially characteristic of Jacopo, showing his typical broad forehead and somewhat aquiline nose, but we can also trace the same hand in the main picture.

The composition is dominated by the figure of Christ on a cross of unusual height. The numerous figures on the hill before the cross are, as is usually the case, divided into two groups; on the one side are the holy women and Saint John, on the other the Hebrews and the Roman soldiers. Mary Magdalene is kneeling, embracing the cross; Christ's feet, however, are high above her head. The fainting Mary is supported by Saint John and a young woman, both kneeling, while the women who are standing behind are gazing up at the Crucified. Still more than the figure of Christ, these women display the characteristic types of Jacopo.

The colors are light and vivid, blue, yellow, gray, cinnabar, amethyst being the leading tones. The treatment of the folds is

decidedly sculpturesque, the drawing has much of Orcagna's firmness, emphasized by rather heavy black contours. The picture must be assigned to Jacopo di Cione's early independent years as a painter, shortly after the death of Andrea.

Unfortunately Jacopo was not able to keep up the good traditions of the time of Andrea and Nardo. His individual talent was not very strong, and he was extremely dependent on the master under whose guidance he was working. As the years advanced, the drawing and plastic modeling which he had learned in his brother's workshop became relaxed and conventionalized. Niccolò di Pietro Gerini's influence on him, as on all the artists with whom this *entrepreneur* came in contact, cannot be termed anything but destructive. There are quite a number of pictures of a somewhat Gerinesque character, in which Jacopo's collaboration may be assumed. Among these late works may be mentioned a representation of the Trinity adored by four saints, in the Jarves Collection in New Haven (No. 27, ascribed to Puccio Capanna), and a similar picture with the same subject, belonging to Mr. R. H. Benson of London; both these pictures present the Orcagnesque forms in a highly degenerate and weakened state.

The fact that the proud traditions of the early Florentine sculptor-painters, who in reality constituted the continuation of Giotto's mighty innovation, gradually succumbed to conventionalism, while the more pictorial trend under Sienese influence flourished, gives us some notion of the general character of the evolution of Florentine painting during the latter part of the fourteenth century.

MARBLE RELIEF BY AGOSTINO DI DUCCIO RECENTLY ACQUIRED BY THE METROPOLITAN MUSEUM · BY WILHELM BODE

MEMORIES, interesting to me personally, are connected with the precious little marble relief which fetched only the moderate price of 28,000 francs at the Aynard sale last December and then obtained its definite resting place in the Metropolitan Museum (Fig. 1). I first saw the relief in 1878 at the Paris World's Fair in the Department of Retrospective Art. It was exhibited there without an artist's name by Monsieur Chatel, a collector



FIG. 1. AGOSTINO DI DUCCIO; THE RETURN OF CHRIST FROM THE TEMPLE.
Metropolitan Museum, New York.

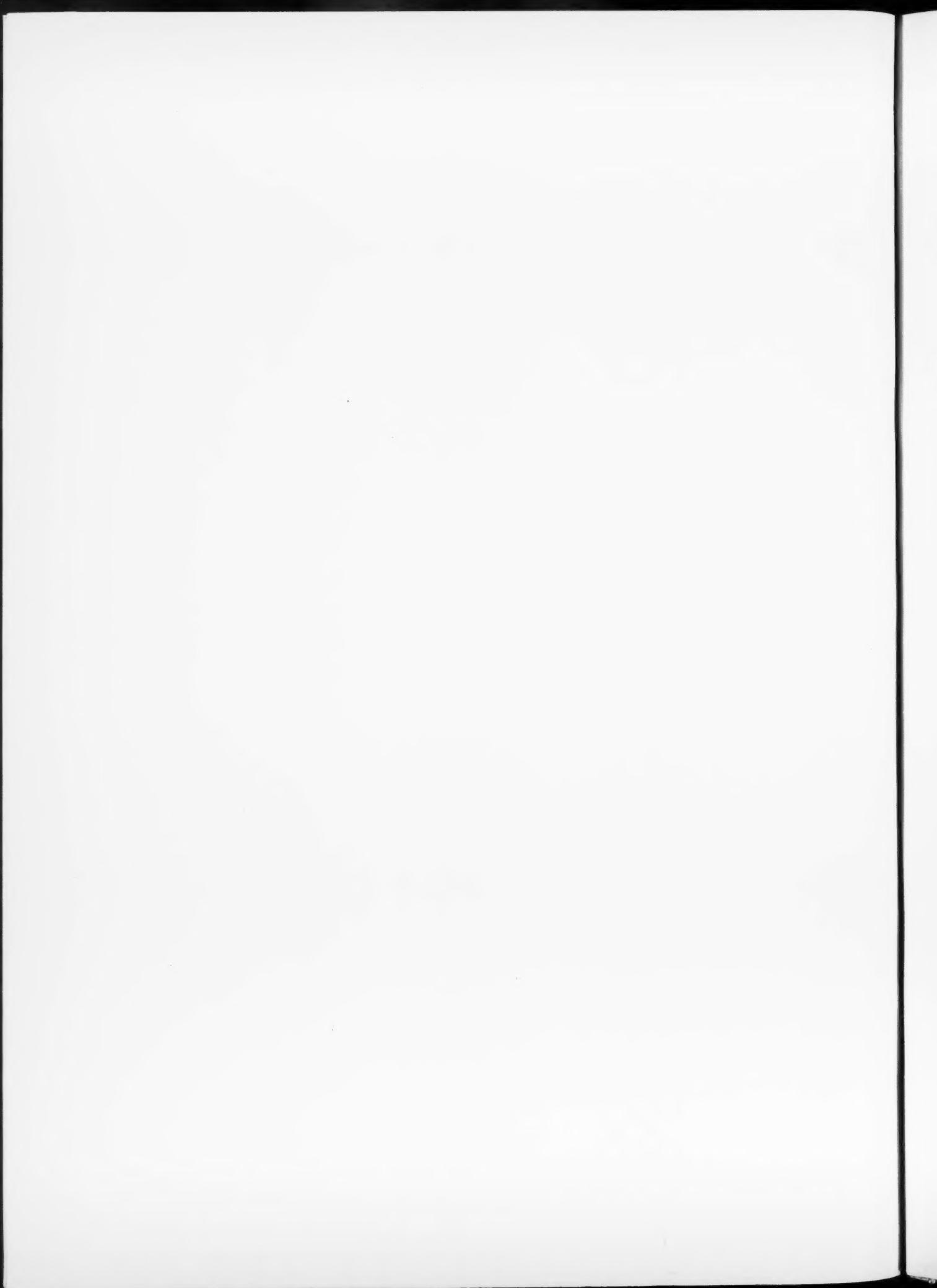
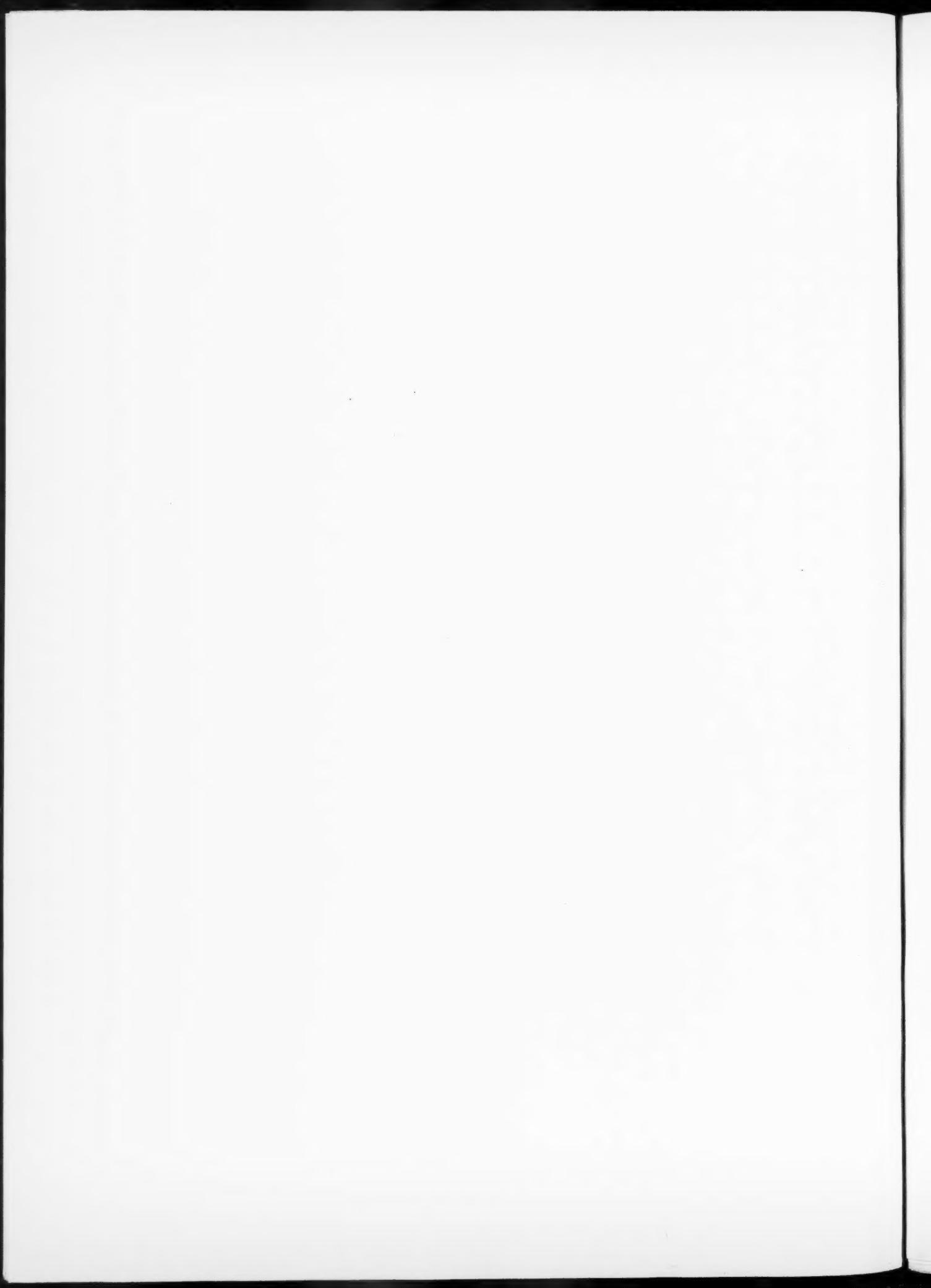




Fig. 2. AGOSTINO DI DUCCIO: MADONNA.
Loaned to the Metropolitan Museum by the late Mr. J. P. Morgan.



from Lyons. Just before that I had been in Perugia, studying the sculptures of Agostino di Duccio, so it was not difficult for me to establish this artist's authorship of the Aynard relief. I expressed this opinion at that time in a critical review of this exhibition published in the *Kunstchronik*, reprinted in the *Revue Archéologique*, February, 1879, and in that connection for the first time called attention to the circumstance that the interior decoration of San Francesco in Rimini should be regarded as the most comprehensive work by Agostino and one of his masterpieces even if several different artisans in large measure contributed to its execution. The artists who, since Vasari's day, have been named in connection with these sculptures, the fabled "brother" of Donatello, Simone, Ciuffagni, and even Luca della Robbia, had just as little to do with it as a man who was indeed resident in Rimini at that time—the medallist, Matteo de' Pasti, whose compositions, devoid of imagination, on the reverse of his medals have an absolutely different style.

At the time of that exhibition, I was also able to identify a marble relief of the Madonna which was then in the collection of Baron Adolph de Rothschild and attributed to Desiderio da Settignano. It has since been acquired by the Louvre as a work by Agostino, being executed in exactly the same manner as the relief in the Museo del Opera at Florence, the only one of the kind known up to that time. Since then we have come to know several more of these charming, carefully executed marble reliefs by Agostino. They were all made, very likely, during the last stay of the artist in Florence, from 1463 to about 1470. They are the relief of the church at Anvilliers, which also recently came to the Louvre; the similar Madonna and Angels in the possession of Lord Oswald (of both these reliefs stucco replicas exist); and the Madonna relief (Fig. 2) in the collection of Mr. J. Pierpont Morgan, exhibited in the Metropolitan Museum and here published with the kind permission of the owner.¹

To these authentic works in marble, which give a better comprehension of the master's genius than does the style of his great decorations, which work is in general more hasty although more imaginative, a worthy addition is made by the relief now acquired from the Aynard collection. Seymour de Ricci, in the May number of his excellent new art journal called *Art in Europe*, has been

¹ This was published for the first time by Mr. Maclagan in his catalogue.

the first to explain correctly the peculiarity of the representation, which called forth doubt, foolishly enough, in regard to the genuineness of the work. He says on that point: "La Vierge—la sainte?" With the biblical text this representation, 'tis true, does not tally. We do not see Mary advancing with Joseph into the temple, and there discovering the twelve-year-old son employed in expounding the sacred text to the theologians, but, on the contrary, Mary is enthroned upon an antique chair and receives her young son, who, with a scroll in his hand, comes up to her and stretches out his hand toward her. Two youthful angels hold a laurel wreath which frames the group. In this representation Christ is, therefore, to a certain extent extolled for his first success as a teacher—a conception which corresponds absolutely to the humanistic spirit of the Renaissance. This originality of the design is likewise evidence in favor of Agostino's authorship. Moreover, his slender figures with oval faces and strong eyelids, his long folds of the drapery with fluttering ends, as though blown out by the wind, and hair blown about: all these features are present here in particularly characteristic fashion.

Both in treatment and in types this attractive little work stands particularly near to the reliefs on the façade of San Bernardino in Perugia which the artist completed in 1461.

THE MIRACLE OF THE DISTRIBUTION OF THE LOAVES AND FISHES BY JACOPO TINTORETTO · BY AUGUST L. MAYER

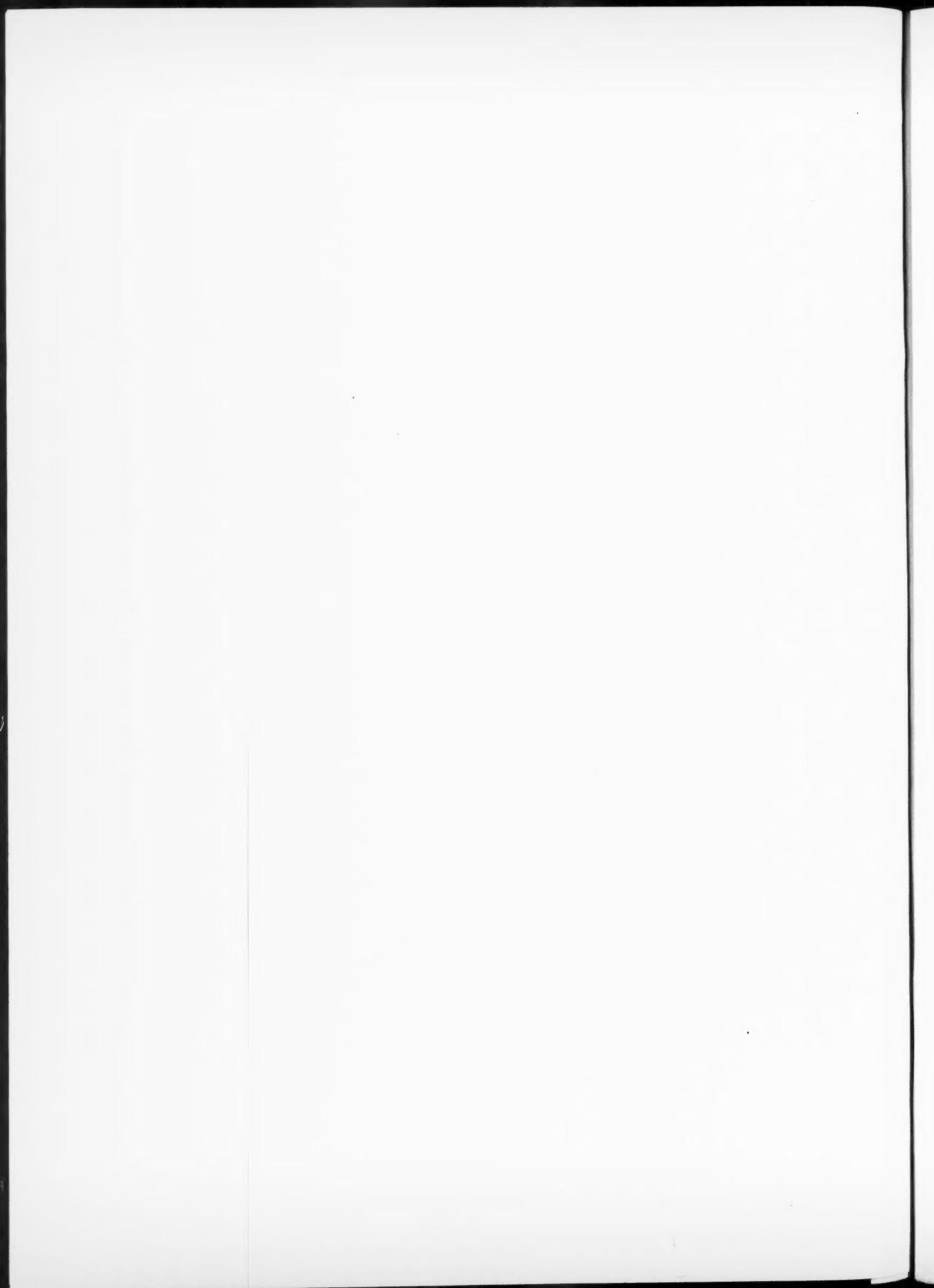
THE Metropolitan Museum bought last year from an English private collection a picture by Jacopo Tintoretto, which is worthy of attention on account of its extraordinary proportions, but more particularly on account of its artistic qualities. The picture represents the miracle of the Distribution of Loaves and Fishes (Fig. 1). It is generally considered that it was painted by Tintoretto, during his later period, for the chapel of a noble Sisterhood.¹

In what follows we will seek to prove that this excellent picture was painted by Jacopo Tintoretto not later than 1560, and very probably some years earlier, together with a representation of the miracle of Moses Striking the Rock, now lost, and only known to

¹ Compare Bulletin of the Metropolitan Museum, 1913, p. 100.



Fig. 1. JACOPO TINTORETTO: MIRACLE OF THE LOAVES AND FISHES.
Metropolitan Museum, New York.



us by the excellent large sketch, which also came from an English private collection in the possession of Messrs. Trott and Company in Paris, and was bought recently for the Städelsche Institut in Frankfurt a. M. (Fig. 2).

The composition of the two pictures is so similar and their style in general, especially the technique, agree so perfectly, that there can be no doubt that both pictures were painted at the same time as companion pieces.

Feeding the hungry and thirsty are tasks of a religious order and symbols of salvation, and therefore we believe that the two pictures were painted for a guild (the women in the pictures are not portraits, which would disprove any opinion that they belonged to a sisterhood) and were hung in a chapel of the sacrament or other important sanctuary. In the Palazzo Giovanelli in Venice there is a smaller replica of the Metropolitan Museum picture, which shows several variations and certainly was painted a few years later than the American picture, in the master's studio, and by Tintoretto himself.¹ That the New York example and the Frankfort sketch could not have been painted in the later period of the master is proved not only by the technique but particularly by the color and composition.

In his early works Tintoretto began to transform slowly the traditional technique, which hid the brushstrokes by a smooth and even surface, following in this Carpaccio, who first timidly introduced this new method, and more especially Titian in his late works. Later Tintoretto disposed completely of the old system of veiling the technical procedure and left the broad strokes clearly visible, producing in this way a different general effect of light and color. This new technique was of the utmost importance to the development of art.

Henry Thode has rightly remarked that the technique progresses with the increasing size and dimensions of canvas paintings, which are no longer conceived as easel pictures, but more as substitutes for frescoes; and thus the technique becomes of somewhat fresco-like character. These large canvas paintings to a certain extent began in Venice with Gentile Bellini, but more truly with his great pupil Carpaccio, and thus the latter's position as a reformer of technique is

¹ Mentioned by Henry Thode (to whom the original, now in New York, was not known): *Repertorium für Kunsthissenschaft XXVII*, 45.

easily explained. It is a very interesting fact that at the same time that canvas painting becomes fresco-like the real Italian fresco shows a strong inclination toward the pictorial conception of the easel picture and loses more and more of the real fresco style.

The technical progress depends in large part upon the treatment of the *lighting*, and here especially we find most interesting relations between Tintoretto and Carpaccio, who was in so many ways a general predecessor of the great Venetian artists of the Cinquecento. This relation between Carpaccio and Tintoretto can be proved in the most amusing manner if one compare the treatment of the "coiffures" of the women. One may then see in what a curious manner the free technical proceeding finds its explanation in the way the light is handled.

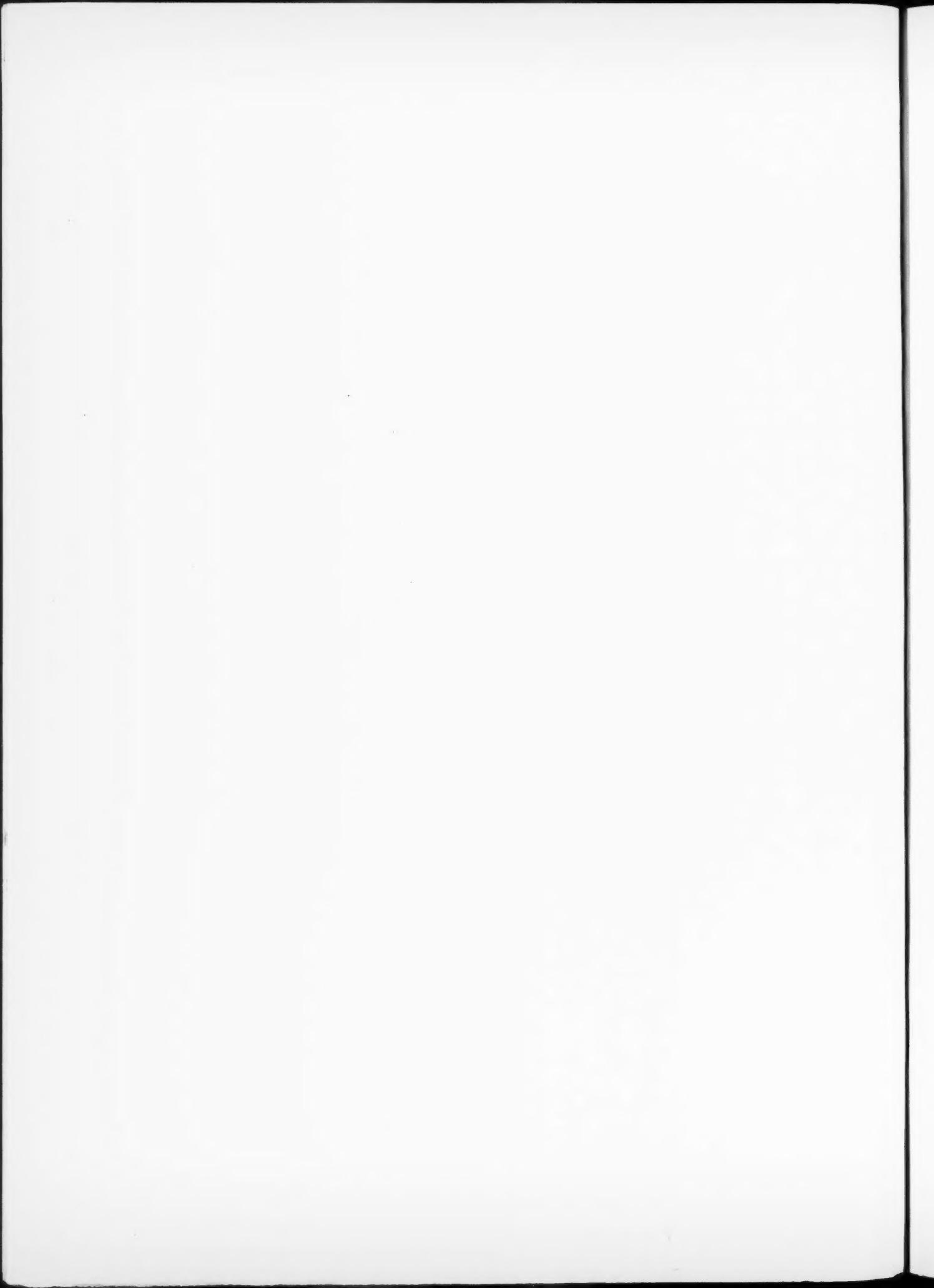
In regard to coloring, the New York picture and the Frankfort sketch, as all the other works of this time, show the striving for beauty of color which Tintoretto afterwards neglected.

But the best proof of our opinion in regard to the date of our two pictures is the manner of the *composition*. This is especially clear if we compare them with the great picture in the Scuola di S. Rocco in Venice representing the same subject, but painted much later, between 1571 and 1584. In contrast with these later works, which are not only conceived in a much more monumental manner, but show also a greater *massing* of the single groups, our two pictures, especially the New York example, contain a number of small single groups and a *separation* of the different planes, which are still conceived in a Renaissance manner, but not massed in the typical baroque style. We can still find single Renaissance figures like the woman standing on the right hand side in the Metropolitan Museum picture. It may be said that nearly all the figures show in their slender proportions and grace of movement the strong influence of Parmigianino, that famous pupil of Correggio who influenced in such an extraordinary manner the most interesting Venetian painters of the time, as Schiavone, Jacopo Bassano, El Greco, Palma Giovane, and especially Tintoretto in his earlier period.

Although our two pictures are not permeated with the exaggerated impassioned movement of Tintoretto's later period, yet the characteristic early baroque style of Tintoretto shows itself in the way in which the single groups are placed in juxtaposition to each other—that is, the artist had discarded the Renaissance contrapost in the



Fig. 2. JACOPO TINTORETTO: SKETCH FOR MOSES STRIKING THE ROCK.
Städelische Institut, Frankfurt a. M.



single *figure*. One part of the body is no longer contraposed against another, but the composition, or pattern, is composed of whole figures designed to set one another off, and yet combine in a harmonious whole. The composition of the picture becomes slowly timed with that curious almost musical rhythm, that genuine baroque vibration, which we find otherwise in baroque architecture, especially in church façades.

And now we come to the chiaroscuro, to the dynamic distribution of color and light, which proves that our two pictures do not belong to the late period of the master. But they already show very clearly the tendency of the painter in this respect. The figures in the foreground are united by the deep glowing color in a kind of silhouette that stands out strongly from the background, which is overflowing with light and filled with figures painted in the most delicate impressionistic manner and in the most exquisite and clear colors.

These creations of Tintoretto fulfil the classical Renaissance ideal of the representation of dimensional space and at the same time they overstep it by their fantasy and so are building up the baroque style. For these backgrounds with their romantic landscape do not show in the least the mystic mood of the more usual creations of Tintoretto, which appear so similar to Rembrandt's work.

There is still a word to be said regarding the relations of our two pictures to the famous paintings in Santa Maria del Orto in Venice: The Adoration of the Golden Calf and the Last Judgment. The curious costumes, above all the headdresses of the women, are in all the pictures the same—taken from the old Syrian costumes. Our pictures are certainly not painted later than those of Santa Maria del Orto; on the contrary, probably some years earlier. Even the critics who date these pictures in Venice do not (as some old biographers have done) overstep the year 1560, but take generally the later years of the decade 1550-1560. We also, in this way, can assign a time shortly after 1550 as the real date of the origin of our two pictures.

THE REMBRANDTS OF THE ALTMAN COLLECTION: I · BY WILHELM R. VALENTINER*

IF the extent of what has been written about one and another among the great artists of the past may serve as a test, Rembrandt and Michelangelo stand in the forefront of those who have interested the world at large. Undoubtedly the reason is to be read in their human no less than in their artistic qualities.

Everyone to whom art affords something more than pleasure for the senses, to whom it offers also experience for the mind and the soul, cares most for those artists who clearly express in their work what life has meant to them. When we look at the paintings of Holbein or Raphael, of Vermeer, Velasquez, or Frans Hals, how much interest do we feel in the man who created them? They are so complete, so perfect, so far beyond the limits of personality, that from their evidence alone we could form but a faint image of the painter. It is not by chance that we know relatively little about artists such as these. On the other hand, everything that could give the least insight into Rembrandt's nature has been zealously collected and preserved; and although the documentary material is not nearly as abundant in his case as it is, for example, in the case of Michelangelo, the development of his personality can be followed from year to year in a series of works unparalleled in number and expressiveness. He has bequeathed us no treasury of poems or letters, but it may be said of him more truly than of any other artist that his pictures, his drawings, his etchings, are his letters and his poems. Step by step we can trace in them, throughout the forty-three years of his phenomenal activity, his progress toward clarity of mind and soul. And they show so many-sided a development that, if this be the test of worth, Rembrandt must be considered, as a man, the chief among artists.

The Altman Collection shows only a few stages in this wonderful artistic unfolding, but within these limits it reveals in a convincing way the power of Rembrandt's personality. Especially is this true of that late period the works of which have been understood only in our modern day but are now accepted as a proof that until the end of his life Rembrandt continued to advance in his art.

* Translated by Mrs. Schuyler Van Rensselaer.

Two of the thirteen pictures in the collection, two portraits of women, date from Rembrandt's first Amsterdam period, from 1633 and 1635; and to the period of the Night Watch belong two portraits of men, painted in 1641 and 1644, and the Toilet of Bathsheba of 1643. All the others are examples of the artist's late period if we place the beginning of this at about the year 1655, the portrait of his son Titus dating from 1655, the one of his second wife, Hendrickje, from about 1656, the Woman Trimming her Nails and the second portrait of Titus (the so-called portrait of Haring) from 1658, Rembrandt's own likeness from 1660, and the Pilate and the two companion portraits from the last two or three years of his life.

From the first years of his great success at Amsterdam, whither he migrated at the age of twenty-six from a more modest environment at Leyden, comes the Portrait of a Woman (Fig. 1) formerly in the Lachnicki Collection at Warsaw. It does not mark the actual beginning of Rembrandt's career, for in the previous year he had painted the Anatomy Lesson and for seven years had been diligently at work. But it does mark a beginning if contrasted with his later pictures. These, breathing another and a freer spirit, may blind us to the merits of the reserved and somewhat timid early works, which are remarkable achievements if judged in and by themselves and especially if considered in their historical relations, in comparison with the works of Rembrandt's predecessors. His own development was slow. Cautiously he advanced along the path that his teachers had pursued and, before he permitted himself to build up the imaginative superstructure of his art, set his substructure upon broad foundations by absorbing all that his contemporaries knew. So we see in this portrait of a Dutch housewife. The best portrait painters of the time, masters like Thomas de Keyser, Mierveldt, Ravestyn, and Moreelse, might have felt proud had they been able so to infuse with life such a characteristic head. As a composition it differs in no way from their works, but in the interpretation of the personality Rembrandt seems to unite the best qualities of them all—the accuracy of Mierveldt's drawing, the tenderness of Moreelse's modelling, the strong seriousness of Ravestyn, the freshness and naturalness of De Keyser—while with the modesty of genius the young painter hides himself behind his work. He was not one of those who even in their youth believe that they can thrill the world with their remarkable

experiences. He had tact enough to suppress his own voice in the presence on the one hand of nature, on the other hand of publicity, still needing to inform himself about nature and still uncertain as to his relations with the public. He could not yet express his ideas as fully or with as little self-consciousness as in those later years when we may say that he wholly forgot his audience in the utterance of passionate monologues. Unlimited patience and care still made up in great part for his lack of a deeper experience of life. In his case as in many others we see that, in the beginning, genius develops through incessant labor—labor that never degenerates into the paltry or the pedantic. The Rembrandt that created this portrait is the young artist whom the statesman Huygens, observing him at work with his fellow-student Lievens, described by saying:

“Often have I wished that these excellent young men might relax a little in their untiring persistence in hard work and give heed to their delicate bodies which because of their sedentary life are already somewhat lacking in health and vigor.”

Upon the time when this portrait was painted there followed, from 1633 to 1636, the happy first years of Rembrandt's union with Saskia, years filled with effervescent emotions and the stirring and expanding of youthful powers, and fertile in such works as the rollicking portrait of the artist with his wife on his knee at Dresden, the Blinding of Samson at Frankfort, and the ornate portraits of old rabbis and Turks. In these pictures the poses seem to reveal an excited mood and the expressions a lively exuberant temperament. In dramatic mobility Rembrandt vied at this time with Frans Hals, who was then at Amsterdam painting some of his train-band groups. A picture of an Old Woman (Fig. 3) in the Altman Collection, dated 1635, cannot but remind us of Hals. As with many of the works of these years, its large size—it is the largest portrait in the collection—speaks of the ambitious energy that then characterized the painter. Solidly presented in front view, with arms outspread upon the arms of the chair, with bright eyes and mobile lips, the figure seems to come as suddenly as forcefully into the observer's range of vision. Grayish and light tones predominate, the background is illumined, and the blacks have the rich steel-gray tone of Frans Hals's portraits. But with all his emulation of the great Haarlem master's technique, Rembrandt does not abdicate in his favor. The handling, although it seems so superficial, is more delicate than Frans Hals's,

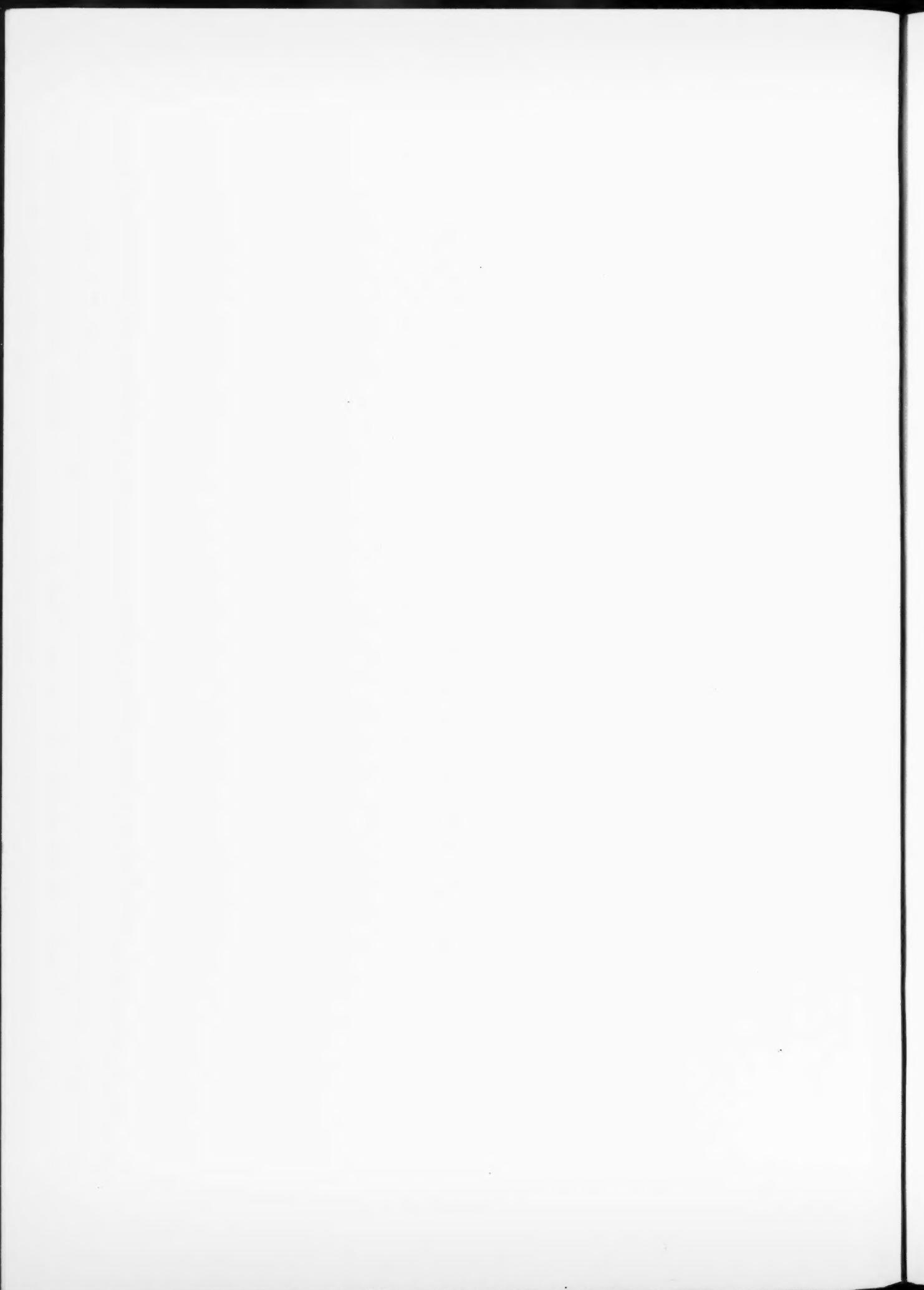


Fig. 1. REMBRANDT: PORTRAIT OF A WOMAN, 1653.

Altman Collection, Metropolitan Museum, New York.



Fig. 2. REMBRANDT: PORTRAIT OF A MAN, 1641.



more calculated, more analytical in method, and it lays stress upon what is individual, what is characteristic, in the model rather than upon what is momentary. It has nothing of the *bravura* of Hals's handling, and its looseness seems almost incongruous with the penetrating profundity of the psychological interpretation. From an art that strives, like Hals's, to seize the real in the momentary, no one could expect these knotted tremulous hands, so touching in their expression, or this deeply lined face, ugly, indeed, but beautified by strength of character. The great observer of states of the soul reveals himself by his rendering of the inner travail of a woman who is fighting against the advent of old age and in spite of waning strength preserves her dignity of bearing. Her head is still high and the upper part of her body is still unbowed, but the effort to hold herself erect shows in the disturbed, unsteady look of the features, while the hands, clinging to the arms of the chair, have begun to tremble. She is still unbroken—but how long will her triumph last?

This phase of Rembrandt's development, with its restless exuberant interpretation of life, was of short duration. With a nature as profound as his it was inevitable, psychologically, that a period of repose should succeed to a brief period of storm and stress. Moreover, his domestic circumstances tended to lessen his joy in existence. One after another the children of Saskia died, all but the latest-born, Titus, whose birth seems to have cost the mother her life. And with the death of Saskia the only period of happy and unhampered family life that Rembrandt, who was domestic by nature, was ever to enjoy came to an end, when he was but thirty-five years of age. But he was not the sort of man to let himself be conquered by fate; the more harshly it treated him, the more bravely his Promethean spirit flamed up in his art. The pride and intoxication of his enthusiastic youth had, indeed, vanished for ever. But he seems to have redoubled his diligence as though in an effort to forget himself, and his work is now infused with the mild serenity that experience of life, if well understood, brings in its train. The pictures of his middle period are masterpieces of careful execution, enveloped in a golden atmosphere that softens all accents, dignified and reserved as interpretations of their themes yet freely poetic in their transfiguration of realities.

The Portrait of a Man (Fig. 2) of the year 1641 in the Altman Collection is one of these marvels. It is unobtrusive in pose and

simple in contour. The interest is concentrated upon the mellowness of the atmospheric envelope, the suppleness of the modeling, and the delicate characterization of a dignified, reticent, modest, well-bred personality. The artist has not infringed upon the rights of the sitter, but with an invisible hand has brought him into his own mood, a peaceful contemplative attitude toward life, and has given him importance by endowing him with his own thoughts and with the vivifying poetry of his art.

The Toilet of Bathsheba of 1643, a canvas of moderate size with small figures, is also one of the highly finished works that show the artist's connection with the miniature-like kind of painting that flourished in his birthplace, true though it is that no other Dutchman painting on a small scale kept his eyes upon what is large in nature and what is human as did Rembrandt in this picture. It is like a dream from the Arabian Nights. The ivory-colored nude body, in strong contrast to the gaily attired serving maids, is relieved against the shadows of the thicket and of a dusky vista and against a tumbled mass of draperies. A gleam of light on the steps in the foreground leads up to the luminous figure, and far off on the horizon its glowing tone is echoed by a flare of light in the sky. Between is darkness; only a few livelier tones—the violet of the old woman's costume, the blue tones of the brocade and of the sky, and a reddish shimmer in the dress of the negress—strike ardent chords while the irregular lines of the servant's profile, of the negress's face, and of the peacock in the foreground prepare the eye for the purer lines of the young woman's figure. It is true that there have been nudes more beautifully drawn, that there have been more youthful and more graceful female forms, but never has the play of light on a human body been more brilliantly rendered, never has such a body been more magically enveloped in tremulous air, or has a more mystical environment enhanced its charm. A mysterious spell broods over the melting landscape where, through the shadows, King David is seen in the background, on the threshold of his palace, breathing-in the enchantment that radiates from the fairy-like figure.

In theme and in design this picture was probably borrowed from Venetian art—more explicitly, from Tintoretto. But nothing is left to remind us of the clear linear art of Italy; everything has been transformed into a play of light and of color. All is fantasy, a vague kind of sentiment far removed from southern directness of

expression; for even Venetian pictures, full of light and color though they be, are plastic, clear in line, and sober by comparison with the romantic poetizing of the northern artist.

Why, it has often been asked, did not Rembrandt remain at the point where he now stood, content with a manner of representation that was comprehensible and attractive alike to the initiate and to the layman? Had he done so he would have had an easier life, for, very justly, his renown was based upon the works of this middle period. Even to-day, and here in America, certain of his admirers think that after the middle years of the 'forties he was untrue to himself. But great artists are distinguished from the mediocre by the very fact that they are able constantly to change and to renew themselves, preferring to risk their fame rather than to check their creative power and permitting no one else to prescribe where and how they shall find contentment, but striding, so to say, over the ideas of their fellowmen in order to follow their own path. The greatest works of art are produced only in this manner—by artists who are in advance of the taste of their time and, therefore, are dissevered from their environment and condemned to isolation. And it is for this reason that such works speak of no special period but seem to all later generations the voice of their own spirit. This applies to Rembrandt's later pictures in which he completed his great creative achievement. His life's work may be divided into two main periods—an impersonal period, marked by a faithful rendering of nature and a traditional kind of technique, and a subjective one, related to our modern time, which was characterized by a free and powerful and apparently unstudied manner of painting. All the rest of the pictures in the Altman Collection belong to this second period excepting the portrait of a man dating from 1644, which represents a transitional phase.

In his famous Night Watch Rembrandt began to run counter to the taste of his public although for almost another decade his art held its own in popular esteem. Self-willed and daring, paying no regard whatever to custom or precedent, he created a veritable phantasmagoria in which the prescribed problem, a simple portrait group, was almost ignored or, at least, could hardly be recognized in the dramatically accentuated solution. When a great artist departs from the trodden path he usually begins in this exaggerated headstrong way, passing through an experimental phase before he

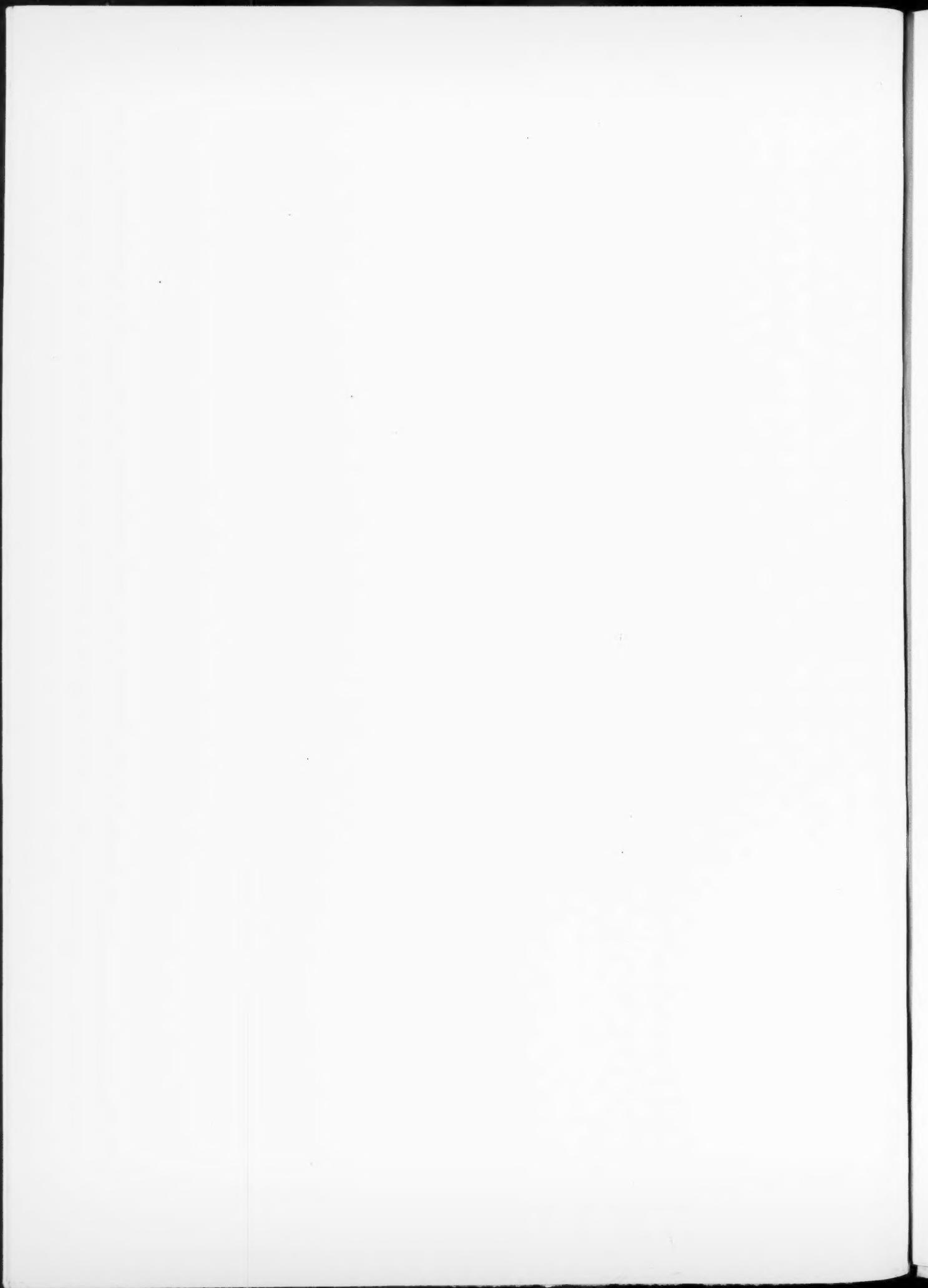
really finds himself and is content. So an almost obtrusive realism and a desire to produce something startling, something as yet unachieved in portraiture, are expressed again in the portrait of 1644 of the Altman Collection. The outstretched hand is quite in the manner of the Night Watch, where the captain suddenly comes toward us holding out his right hand. As dramatic action of this kind is a deviation from the true purpose of the picture—the interpretation of character—the portrait does not quite deserve to rank among Rembrandt's best works. Yet it is natural that a portrait composed in so arresting a way should have been Mr. Altman's first acquisition.

What differences in style when we pass, over a gap of ten years, to that great phase of Rembrandt's art which is represented in the Altman Collection by the portrait of Titus as a child of 1655 and the portrait of Hendrickje of 1656! To begin with, what differences in the manner of painting! In Hendrickje's portrait the thickly applied pigment flows over the surface in a broad stream. The colors are kept together in masses. Nothing is carefully shaded or carried out in detail. And all the preparatory work had been done in the artist's head so that when the time came for utterance he spoke in a few strong words from which nothing more could have been subtracted. Evidently he did not spend much time before one of these late canvases. Thus in his latter days he no longer worked as he had in his youth. As his thinking was done in advance, undisturbed by manual experimenting, it shows more concentration. And the expression of character, like the technical process, is reduced to essentials. The head, larger than life, almost projects from the first plane of the picture. The main lines, in so far as they most clearly express the soul of the personage, are more strongly emphasized than before, while the more delicate ones—the creases of the face, the slight roundings of the forehead and the cheeks—are no longer analyzed.

This arbitrary kind of characterization did not appeal to Rembrandt's contemporaries with their highly cultivated eye for detail. Naturally, not everyone liked to see his uninteresting countenance thus reduced to its most important elements. And so, by choice or by necessity, Rembrandt in his latter years devoted himself chiefly to portraits of his family and of himself, portraits about which no one else had anything to say. It is not fortuitous that in the Altman Collection the portraits of the second half of his career are, in con-



Fig. 3. REMBRANDT: PORTRAIT OF AN OLD WOMAN, 1635.
Altman Collection, Metropolitan Museum, New York.



trast to those of the earlier period, all of this kind—the likeness of Hendrickje that has just been described, three likenesses of Titus, one of Titus's wife, Magdalena van Loo, and one of Rembrandt himself.

Although, it may be added, this portrait of Hendrickje reveals the comfortable kindness and gentleness of her nature, it lacks the charm of some others—for example, of the one in the Museum at Berlin. Hendrickje, it should be remembered, was merely a girl of the people, and into so simple a model Rembrandt could not always read his own ideas, especially when, as seems here to have been the case, his main concern was for a special problem of light and shade.

Moreover, great artists are subject to moods, as very plainly appears in Rembrandt's portrait of himself of the year 1660. This is not in the grand and stately style of certain others which, like the one owned by Mr. Frick, date from the same period. It is a momentary expression of a passing mood affected, apparently, by the little cares and anxieties of daily life. Here Rembrandt shows a troubled face with none of the bold vivacity, the frank self-assertion, of the picture in the Frick Collection. It is a remarkable figure with its heavy forms and unbeautiful features, its large nose and its superabundance of wrinkles. To a personality like this no one would look for a sense of beauty of line. But from so powerful a head so ravaged by the tragedy of human life one might well expect an understanding of all such as suffer in body or in mind.

It is a wonderful thing that in this portrait Rembrandt could really express his momentary mood. "Mirror pictures," as we know, usually hide under a forced expression that veritable self which drops the veil only when it is unobserved. But by the time when he painted this portrait Rembrandt's observation of himself meant so profound a study, so complete a knowledge, of the life of man that the portrayal of his own countenance had become for him a natural method of expression.

ANTONIO CANALE (CANALETTO) AND HIS PAINTING IN THE METROPOLITAN MUSEUM · BY GEORGE A. SIMONSON

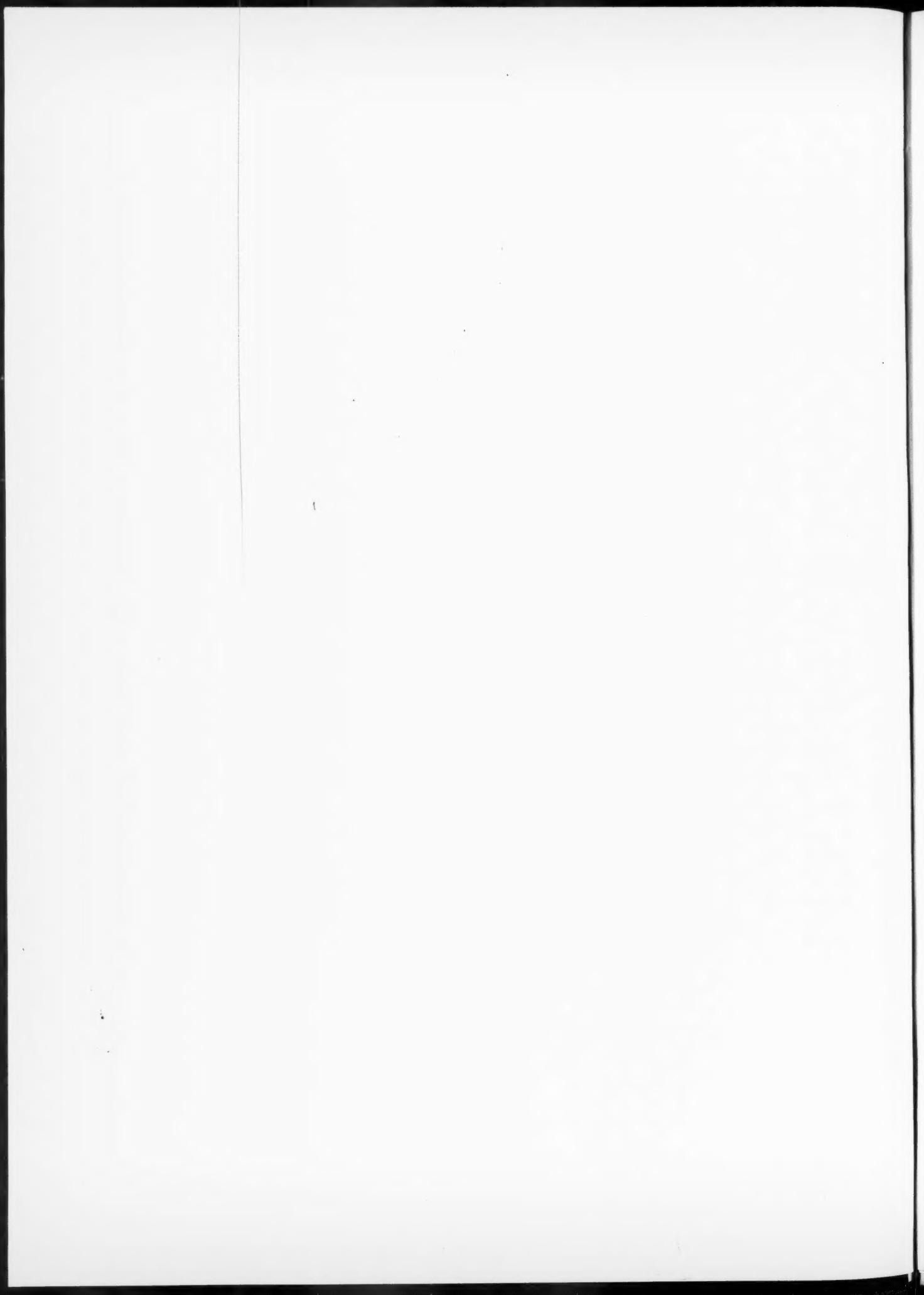
BY the acquisition of a good example of Canale's art in 1907, the Metropolitan Museum, which was enriched about the same time by two notable works by Veronese and Tintoretto respectively, filled up a regrettable gap in the representation of Venetian 18th century art on its walls.

This belated addition to its treasures may perhaps be accounted for by the ever-growing difficulty of securing genuine single-handed performances of his brush. In the second half of the 18th century his works already began to gravitate towards public museums as the old inventory of the Dresden Gallery, itself the possessor of a group of Canale's works, testifies, and the tide has continued to flow in the same direction so that except in England, in whose private collections Canale is strongly represented, there are not many of his paintings left in private ownership. Among such works as have not yet become inalienable property, I will single out the pair of monumental Venetian ceremonial pieces in Casa Sormani (Milan), which are jealously treasured by their happy possessor, and repetitions of which, with variations, are to be found in the Hermitage, St. Petersburg.

Canale's output is numerically very much smaller than Guardi's, but his art lent itself much more to imitation, and there was directed to this channel of activity unwonted talent. Imitation is sometimes a dangerous form of flattery and, in the case of Canale, became damaging to his reputation, because confusion arose between his own works and those of his numerous pupils, and especially of Bellotto, his nephew. The question of the parentage of a pair of paintings ascribed to Canale led, not long after his death, to the appointment of an artistic jury, formed of members of the old Academy of Venice. For we read in its registers (*libri*) that on one occasion (December 6, 1789), Guardi, whose membership only dated from 1786, and several of his fellow-academicians sat in conclave to consider the claims of two works which were submitted for their inspection by a layman (Giuseppe Odello), and came to the conclusion that they were not works of Canale at all, but schoolpieces from the workshop of



CANALETTO: ENTRANCE TO THE GRAND CANAL, VENICE.
Metropolitan Museum, New York.



Michele Marieschi (pupil of Canale). The works by Canale which were most freely imitated are perhaps best illustrated by the contemporary engravings made after them, especially those by his friend Visentini. Canale produced a long series of what I may term "proofs" of views for tourists which were distributed amongst his pupils and mechanically reproduced by them, but he also turned out a number of inimitable works which appear to the modern eye to be his finest creations, for instance, his masterpiece in the National Gallery (London) showing the view of the Carità with the picturesque stoneyard in the foreground, and in these we find the kernel of his art. I do not propose to discuss the work of Canale in the Metropolitan Museum individually, but rather as a typical example of his painting, in other words, as one of a group of closely interrelated paintings, and for the following reason. Canale reveals very little of his inner self in his work and in this sense he is one of the most inscrutable artists. Now his brushwork is broad and free, now careful and tight, and but for the fact that there are pictures of an intermediate kind, it would be difficult to reconcile the diversity of style and technique exhibited by his art and to suppose that certain examples of it were the works of the same master hand. The "Metropolitan Museum" piece has much more affinity with the works of Canale's free brush than with his academically perfect topographical pieces which made Algarotti describe him as the "Raphael of marine-painters."

In Canale's artistic equipment his Venetian inheritance is first to be noted. He was not only the son of a Venetian theatrical scene-painter, named Bernardo, and the pupil of Luca Carlevaris, but also, artistically, a direct lineal descendant of Gentile Bellini and Carpaccio. The latter was very fond of choosing settings of Venetian topography for his paintings. There is, however, this difference between Canale and Carpaccio. He had not the older master's rare gift for interweaving historical anecdote and incident with his compositions.

The Metropolitan Museum's example by Canale was exhibited at Burlington House in 1907 and it was on its spacious walls that I had occasion to see it and to note down its special attraction. The following is the somewhat vague description of it occurring in the

Royal Academy's official catalogue of the exhibition of works by Old Masters to which it was lent by its former owner, Sir George Donaldson:

"A view looking across the entrance to the Grand Canal with "Santa Maria della Salute and the Dogana on the opposite bank; "numerous figures in the foreground; blue sky with clouds. "(Size of canvas: 51 $\frac{1}{4}$ in. by 50 $\frac{1}{2}$ in.)"

For the instruction of the antiquarian and lover of old Venetian topography I will add that it is the particular part of the Piazzetta (round the Corner of the Old Library) known as the quay of Terra Nuova, that figures in the centre of the foreground, and the building beyond it is the *Fontego della farina*, the seat of the Old Academy.

The figures which enliven the painting are especially good and handled with the freedom which we are more accustomed to find in Canale's etchings. For this reason, not to speak of others, I am inclined to think that the picture is of his riper period, though it is broadly handled like his early work. After Canale's return from Rome about 1720, he began to portray his native city, and there is most probably truth in the tradition that at that particular moment, that is, before he had learnt how to draw and group figures, Tiepolo may have collaborated with him by inserting figures in a few of his landscapes. At Windsor Castle there are pieces by Canale in which the figures are ugly and evidently drawn by an untrained hand. How completely Canale ultimately overcame the difficulty of figure-painting may be seen still more palpably on his fine canvas "Scuola di S. Rocco" (National Gallery), if we may assume him to have inserted the figures himself, than in the "Metropolitan Museum" example. In my recollection the latter work is austerer in coloring and lower in key than any of the three best paintings of the master in our National Gallery. His love of cool grey effects, misty atmosphere and autumnal skies seems to owe its origin to a natural preference for subdued color rather than to any acquaintance with the analogous features of Dutch landscape paintings. Though Canale was much less the creature of impulse and emotion than Guardi, and his work is, as a rule, much less spontaneous than his pupil's, he may have produced the view of Venice in the Metropolitan Museum at one or two paintings, as no traces of *pentimenti* or retouchings are evident in it. As to the place which it occupies in his *œuvre*, it seems

to me to be the product of an intermediate stage of his development, coming, that is, after his early loose brushwork, such as we see in the unique assemblage of his works in the Royal Collection at Windsor Castle, but before his art strayed into its later mannerisms and conventions. His pictures of the intermediate kind show a compromise between representing buildings and objects in masses and representing them by emphasis of outline. It so happens that one of Canale's finest works at Windsor shows the entrance to the Grand Canal and the same environment, generally speaking, which is portrayed in the "Metropolitan Museum" piece, though the former is of broader and freer brush. The phase of his art as seen in the Roman¹ and Venetian views at Windsor can nowhere else be rivalled and therefore they offer the best starting point for the study of his development. Vigor is perhaps the most striking characteristic of Canale's early work at Windsor, both in his black and white work and in his oil-paintings. It is instructive to contrast these efforts with the work of his later manner in which his strength and individuality tend to efface themselves in accuracy and sparkling effect. Differences of style and technique were already noticed by the distinguished French connoisseur Mariette, in the case of Canale's drawings, in an unpublished letter dated from Paris² (12th January, 1768) and addressed to the Venetian architect Temanza. Mariette writes as follows:

"On m'a envoyé de Venise les deux premières pièces d'une suite
"de douze morceaux qui représenteront les diverses fonctions du Doge
"—sur les dessins de Canaletto.³ Cela me parait plus curieux que
"bien exécuté, mais avec cela je serais faché de ne pas les avoir. M.
"Canale est excellent dans son genre. J'ai de lui quelques dessins qu'il
"a fait dans sa ferveur, entre autres une vue de Padoue,⁴ qui est un
"excellent morceau. Si je trouvais quelque autre dessin de lui, du
"même temps et de la même force, j'en ferais volontiers l'acquisition."

The tame and mechanical work produced by Canale in England shows a considerable falling off in vigor and technical execution. There is, in fact, to my knowledge, only one of his views of London,

¹ Several of these Roman views are signed by Canale and two dated 1742.

² It forms part of the Moschini Collection of autograph letters and is now preserved in the Museo Correr, Venice.

³ Three of these drawings of amazing skill which belonged to the late Mr. George Salting are now in the British Museum (Print Room).

⁴ This black and white view is described in the Catalogue of paintings and drawings belonging to Mariette which was published before the dispersal of his collection in 1775.

that of Whitehall¹ now kept in Montagu House, which reaches the level of his Venetian work. But whatever may have been the diminution of his power of artistic expression, as he grew older, Canale never stooped to making servile copies of his own works. He was far too great not to realize, that a masterpiece cannot be repeated. He studiously avoided repainting the old themes of his brush, so that, as Rosini rightly remarks, one rarely finds a view of Venice by him which, even with a slight modification, resembles another. Besides the larger version of Canale's painting in the Metropolitan Museum, which is at Windsor, there is a third one in the Grenoble Museum showing the same entrance to the Grand Canal, but in each case the angle of vision, scale of composition, and the foreground are different. Guardi, being less earthly than Canale and having a livelier fancy, was less pedantic on the formal side of his art and no doubt repeated his subjects, but he was much more concerned with "effects" than with "views" and the personal note of his studies of Venice makes them records of his changing moods and prevents them from ever having a hackneyed appearance.

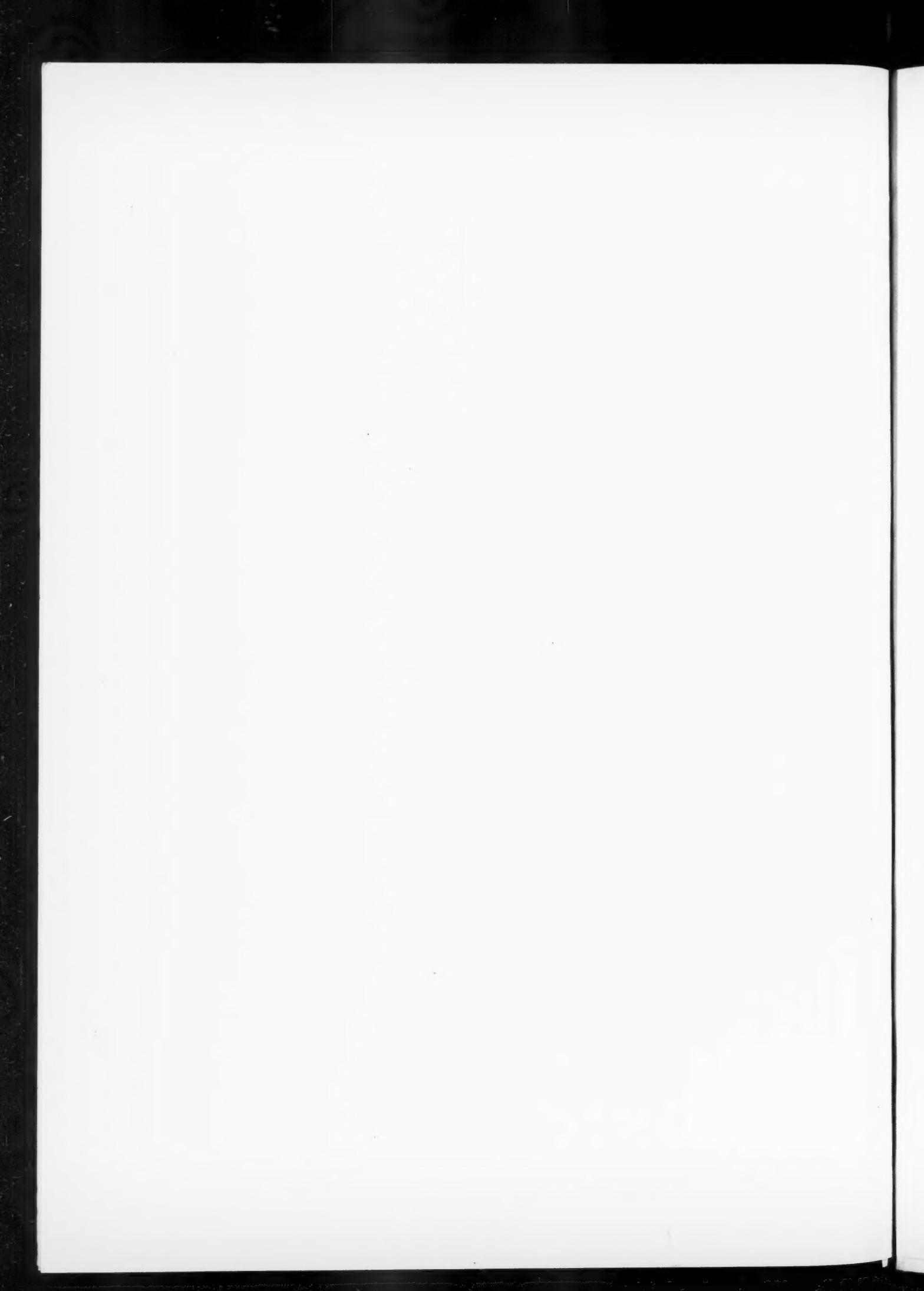
WORKS OF HOUDON IN AMERICA: II—LA Baigneuse; LA VESTALE; LES BAISERS · BY PAUL VITRY

AMONG the most important works of Houdon in America, the *Baigneuse* of the Altman Collection must be put in the foremost rank (Fig. 1). Together with the celebrated Diana of the Hermitage it is one of the most important and significant works in marble of the sculptor. But, while the Diana is characteristic of the revival of taste for the classic style and the correctness of perfect forms, (a correctness which often degenerated into dryness,) the Woman Bathing is in the true French eighteenth century spirit and exhibits the essentially naturalistic tendencies of Houdon's genius. Although of the same date, it therefore offers an absolute antithesis to the Hermitage statue. Half a century ago this *Baigneuse* was thought to have been lost. Anatole de Montaiglon, in his study of Houdon (*Revue Universelle des Arts*, 1855), scarcely speaks of the

¹ This imposing painting, which was exhibited in Burlington House in 1878, may be said to equal in grandeur of composition Canale's view of the church of S. Maria della Salute, which is in the Louvre.



Fig. 1. HOUDON: LA BAIGNEUSE.
Altman Collection, Metropolitan Museum, New York.



group to which it belonged, and Délerot (*Notice sur la vie de Houdon*, Versailles, 1856) says distinctly that the group was destroyed during the Revolution. Fortunately this was not so. In 1828, after vicissitudes the details of which are unknown to us, the Woman Bathing was placed by Lord Hertford in the gardens of Bagatelle, his Paris home, where it remained until after the death of his heir, Sir Richard Wallace. Coming into the market some fifteen years ago, it was acquired by Mr. Altman. It bears the date 1782¹ and was originally the principal figure of a rather peculiar work exhibited at the Salon of 1783, and which is also found under the head of the year 1781 in the list of Houdon's works which he drew up, about 1784, before his departure for America.² The artist describes it as follows: "*Une nayade de grandeur naturelle, en marbre, assise dans une cuvette, se lavant, et une négresse de grandeur naturelle en plomb, lui versant de l'eau sur les épaules, groupe pour servir de Fontaine aux jardins de M. le Duc de Chartres.*"

In the last years of the old régime this well-known group of the garden of Monceaux was often described by the authors of guide books of Paris, among those picturesque features which the prevailing sentimental fashion for English gardens had caused to be placed in the grounds of royal and princely residences in the vicinity of Paris. The group, being placed out of doors, suffered from exposure. In an inventory of seizures by the Revolutionary Government which is preserved in the Archives Nationales, we find: "*Une femme assise au bain en marbre blanc, la jambe anciennement restorée, le pied mutilé, une suivante négresse en plomb très mutilée.*"

The negress has disappeared; however, there remain studies made for her, and I published in 1898, (*Revue de l'Art Ancien et Moderne*), a bronzed plaster bust of a negress in the Museum of Soissons, which, if it is not the bust of a negro woman "imitating antique bronze" of the Salon of 1781, may be a replica of it of a slightly later period. When the marble figure was placed in the grounds of Bagatelle, it again was exposed to the inclemencies of the weather, to which it owes its present patina and the careful restorations which it has undergone. The leg which had been repaired

¹ *Houdon, F. 1782* is the signature on the rock on which the figure is seated.

² P. Vitry. *Une liste d'œuvres de J. A. Houdon, Archives de l'Art Français*, 1908.

in 1793 had again to be restored, and the foot now rests upon a fragment of rock which has been added to the base.

Notwithstanding these repairs, and the slightly peculiar pose which the picturesque composition of the group must have made appropriate, this statue is a most valuable and fascinating work because of the easy grace and beauty of the movement, and of the subtlety of the modelling. The head, which is less regular than that of the Diana, recalls somewhat the naturalistic figures of Allegrain, and is, assuredly like them, studied directly from the living model.

Another most important marble statue of the master is to be found in the home of the late Pierpont Morgan who bought it some ten years ago. It is a Vestal Virgin, a little less than life size, (1 meter 50 in height,) a size which recalls Houdon's statues of Summer and Winter in the Museum of Montpellier (Fig. 2). It is signed *Houdon F. 1787* and we know that Houdon exhibited such a statue in the Salon of that year. But in the autograph list of his works of which we have just spoken he mentions, under the date of 1779, another statue of a Vestal which did not appear at the Salon, but which was intended for the staircase of the Duke d'Aumont's residence. It is more than probable that it must have been immediately placed in the home of that well-known art lover. On the contrary, the Vestal of 1787 came back to Houdon after its exhibition at the Salon and figured in the sale which he had in 1795. And we also know that in 1854 it was the property of Latapié, a dealer of the Rue de Rivoli.

A contemporary critic wrote in the *Journal de Paris*: "I fear that this marble Vestal Virgin is only a reminiscence of an antique figure; besides, the head lacks the appropriate severity of style, the draperies are round and soft, the folds are too parallel to one another and do not sufficiently display the body underneath." We are less severe to-day upon these attempts at imitation of the antique style than people were on the eve of the Revolution, and perhaps we take pleasure in just what Anatole de Montaiglon also criticized in 1854, in finding fault with this Vestal for having a not sufficiently characteristic head. (The head might serve as that of a shepherdess if the costume were changed, he said with scorn.) When Houdon was studying at Rome he copied some of the antiques preserved in the Vatican or at the Capitol and certainly tried to imitate his models. From that period undoubtedly belong several statuettes in terra cotta which he mentions in his catalogue of 1784, one of which was

executed in bronze to serve as a night lamp and was exhibited at the Salon of 1777. We know one of these statuettes in the Martin Le Roy collection.¹

Later on Houdon took up again from among the studies of his youth this particular figure and put into it, in the arrangement of the draperies as well as in the young woman's face, much of his own personal feeling. And the unmistakable French air of the head is certainly due to the realistic instinct of the artist's nature which allowed him but seldom to turn away from the model, which he usually rendered faithfully and with enthusiasm. In the harmonious and supple drapery, composed with unusual skill, which follows the movements of the Vestal as she walks and leans slightly forward, he displays an original skill in execution which has not its equal in his work except in the unusual drapery, half classical and half realistic, of the statue of Voltaire, which is of about the same date as the Vestal.

The home of Mrs. Morgan harbors, besides the bust of Mme. Houdon of which we spoke in our first article, *Les Baisers*, two other of the most famous works of the great sculptor (Figs. 3 and 4). They are two fine marble examples signed and dated in Houdon's own hand, which come from the Mühlbacher sale² and are well known through innumerable copies. In a slight way, by the spirit in which they are conceived, they recall certain works of Clodion, but are executed in a much freer and bigger manner. They are entirely worthy of the master because of their passionate note and of their deep feeling of reality and life. Certain aspects of execution, the great smoothness, an almost finicky care in the composition, the extremely detailed arrangement and finish of the vines and garlands of flowers, surprises at first, but in the very varied work of Houdon we know of other examples of such careful and detailed execution which is in contrast to the large and powerful manner of his other works.

Even if we had no evidence whatever in regard to these two marbles, it seems to me entirely wrong to doubt their attribution to Houdon, as is done by the author of a recent work on the subject, (*Quelques notes sur J. A. Houdon*, by Ernest Gandonin, expert,) who bases his opinion on the authority of one of the great-grandsons of Houdon who is said to have affirmed that *Les Baisers* were not by

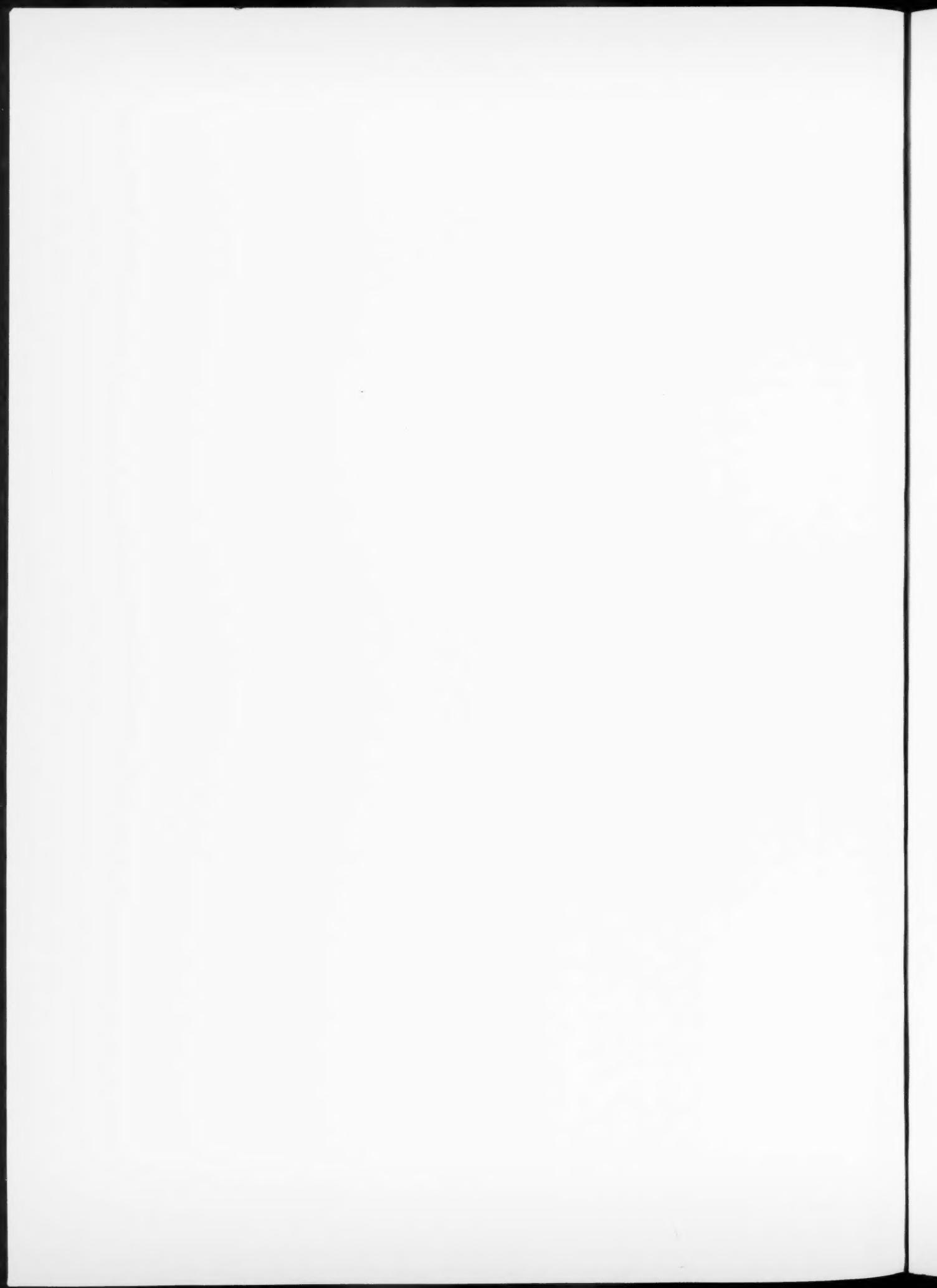
¹ Plate 37 of Catalogue, Vol. II.

² Sale G. Mühlbacher, Paris, May, 1899. Nos. 405, 6. *Le Baiser donné*, *Le Baiser rendu*.

Houdon. It is true that neither of these groups figured in the official exhibitions, unless one of them may be recognized in examples entered at the Salon of 1791 under the simple title of *Deux Têtes groupés*. They were evidently executed for art lovers and belonged to that class of small works composed and carried out with special care for detail—art objects rather than important sculptures—upon which Houdon depended for adding to his income rather than for the establishing of his reputation. Nevertheless the fact that a marble copy of such a group, designated as Love and Friendship, united by a garland of flowers was in a sale of March 15, 1785, and especially that a terra cotta of the same subject was shown at a sale arranged by Houdon himself in 1795, should reassure the most sceptical. Besides, not to mention wholly unquestionable signatures like those of these Morgan marbles, several examples of the same groups have been found bearing the well-known wax seal of Houdon's studio. Finally the precious autograph list of 1784, which we have already had occasion to cite several times, contains references which must remove all doubts. Under the works of the year 1779, the list is headed by a marble group representing *un Baisé pour Mr. le Duc de Chartres*, and a little further on we find *un groupe de Baisé d'une Bacante pour être exécuté en marbre.*" The dates Houdon drew from his memory when he wrote down this list are not always, as we have often proved, scrupulously exact, and often do not agree either with the dates of Salon exhibitions or with the signatures on the works themselves. It therefore seems to us possible that the two works thus mentioned in this inventory of the artist are precisely the two which are to-day at Mrs. Morgan's. One of them, which is the best known and oftenest reproduced, bears the date of 1778. It is the one which represents a young man bending over a young girl whom he is tenderly embracing. It doubtless was the one executed for the Duke of Chartres. The other, bearing the date of 1780, which represents a bacchante kissing a satyr, has every probability of being the marble of the model mentioned in the list. In any case these marbles may not have been the first examples made by the sculptor upon this graceful theme, which was very much in the fashion of the day. We know of one showing precisely the same qualities, which bears in a handwriting whose evidence cannot be refuted the signature: *Houdon Fecit—1774*. It is to-day in the collection of Mr. David Weill in Paris, and would have been in the



Fig. 2. HOUDON: LA VESTALE.
Collection of Mr. J. Pierpont Morgan, New York.



Louvre if the curators of the museum under Louis Philippe had not had a scruple which seems to us to-day quite extraordinary, but which is explained by the official prudery of the time. I published in the *Société d'Histoire de l'Art Français*, (Bulletin 1908, p. 33,) a letter of 1843 taken from the archives of the Louvre, signed by Dubois, Curator of Antiquities, and addressed to his Director, in which the said Dubois opposes the acquisition of a marble of Houdon's belonging to a Mr. Bergerat, who asked for it the sum of one thousand francs! "The date of 1774 which may be read on this sculpture will tell you, my dear Director, to what an enervated style this rather free work belongs and how little worthy it is to have a place in the King's collections."

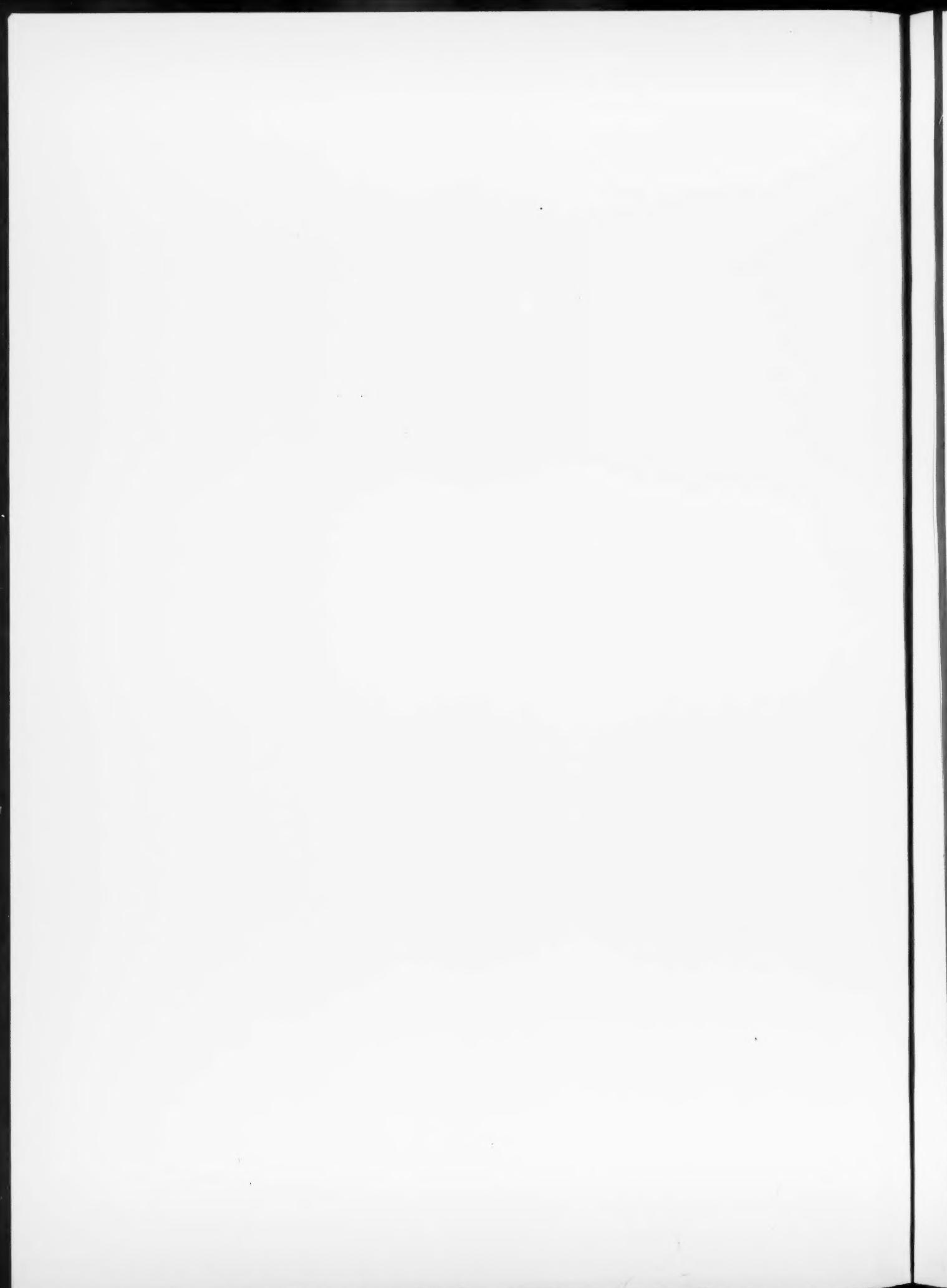
To the Editor of ART IN AMERICA.

Sir: I do not wish to prolong the discussion concerning the early Florentine double portrait in the Metropolitan Museum, but Dr. Bode's very interesting letter in your last number compels the observation that your learned correspondent assumes precisely the point at issue; namely, identity of workmanship in the New York double portrait and the Lippi profile recently acquired by the Kaiserfriedrich Museum. From photographs I had supposed they might be but not necessarily were by the same hand. But Mr. Berenson, who has the advantage over all other participants in the discussion begun by Mr. Breck of knowing *both* pictures intimately, agrees with Dr. Bode that the Berlin profile is by Fra Filippo, while holding the New York double portrait to be a work of Uccello. Mr. Berenson also believes the New York portrait represents a pregnant woman and is to be dated rather in the forties than in the thirties. The stark objectivity and entire absence of charm in the New York portraits should be sufficient argument against their production by the most winsome of early Florentine masters. I am,

Most sincerely yours,

FRANK JEWETT MATHER, JR.

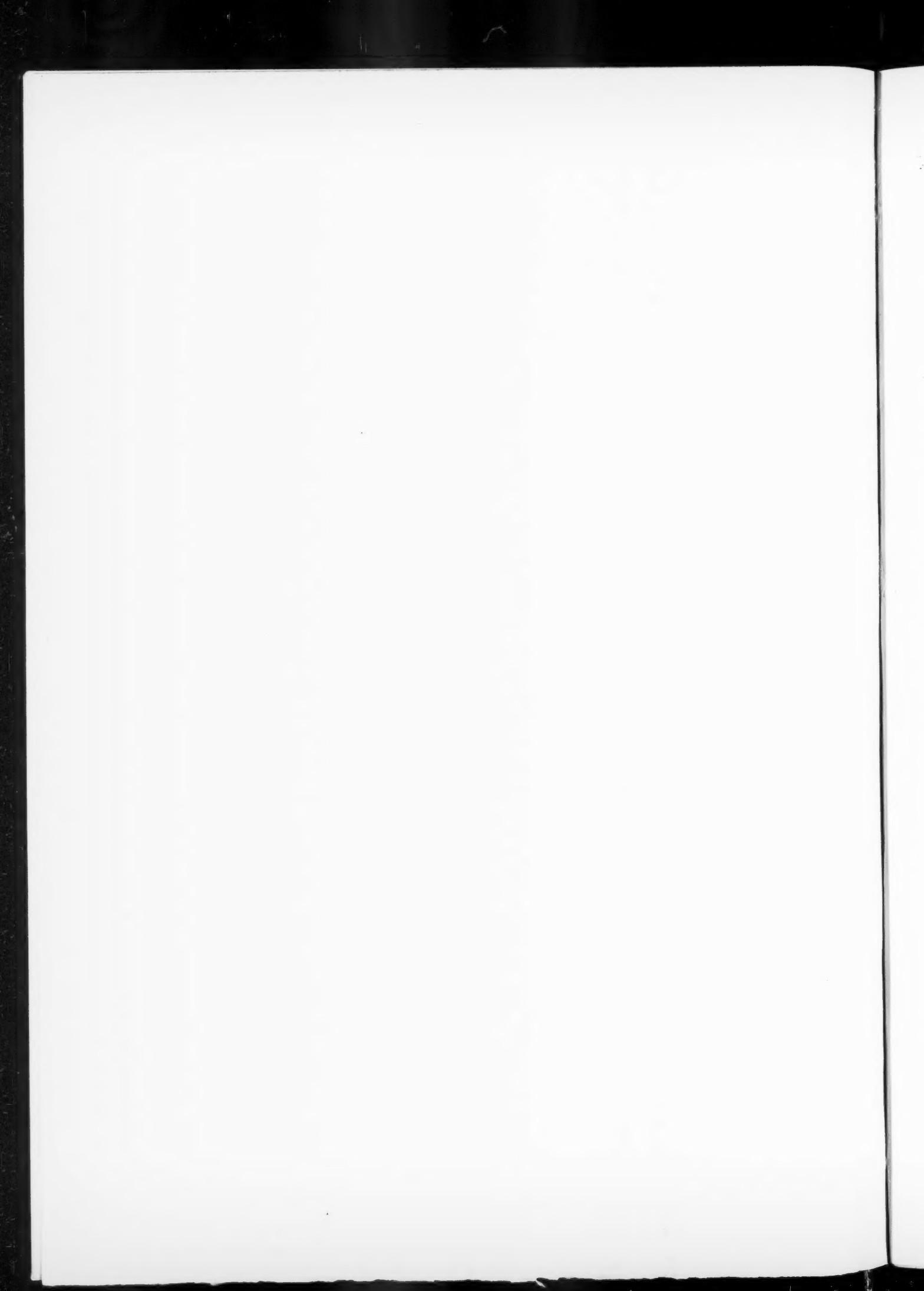
Falmouth Heights, Mass.,
July 28, 1914.

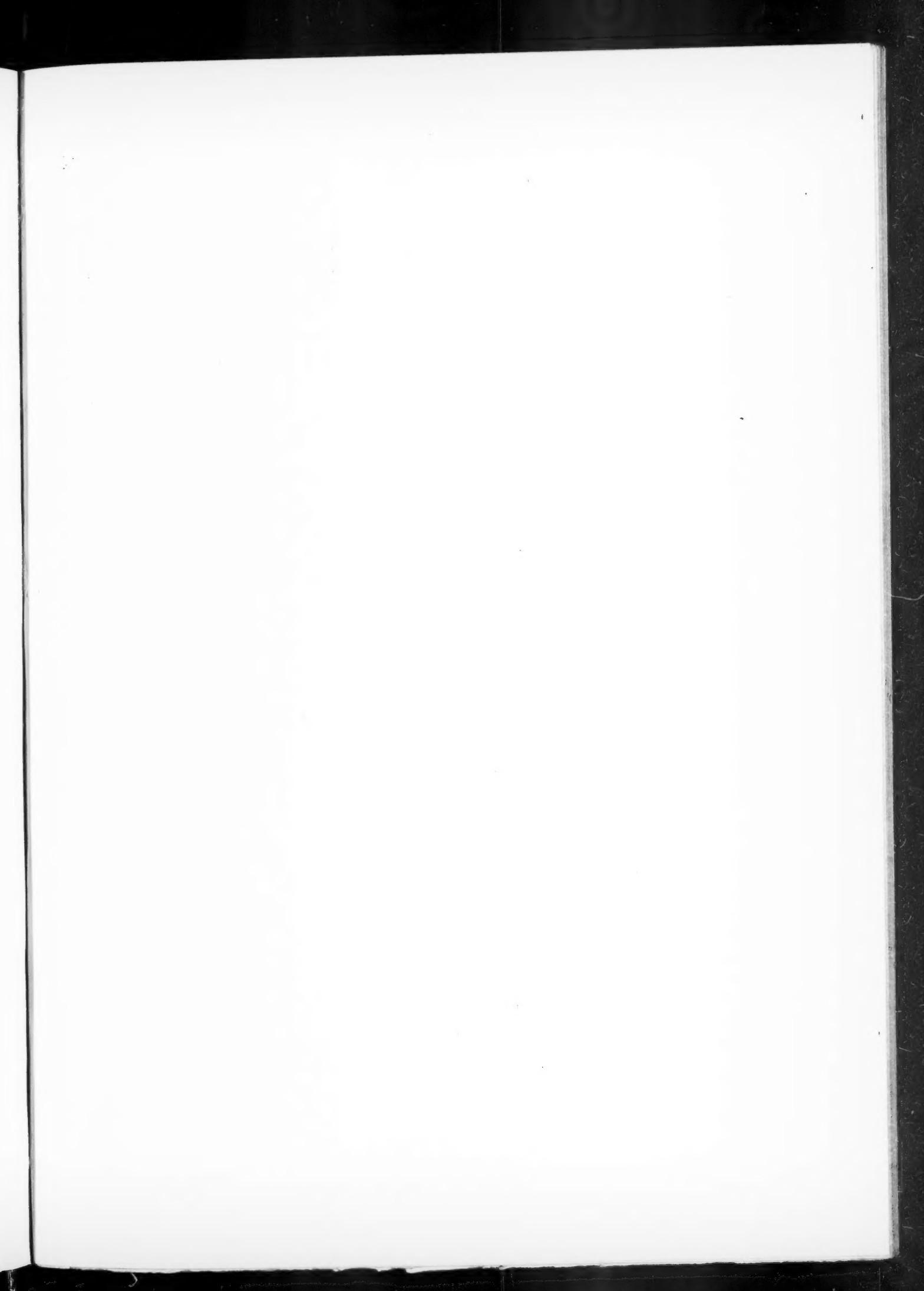


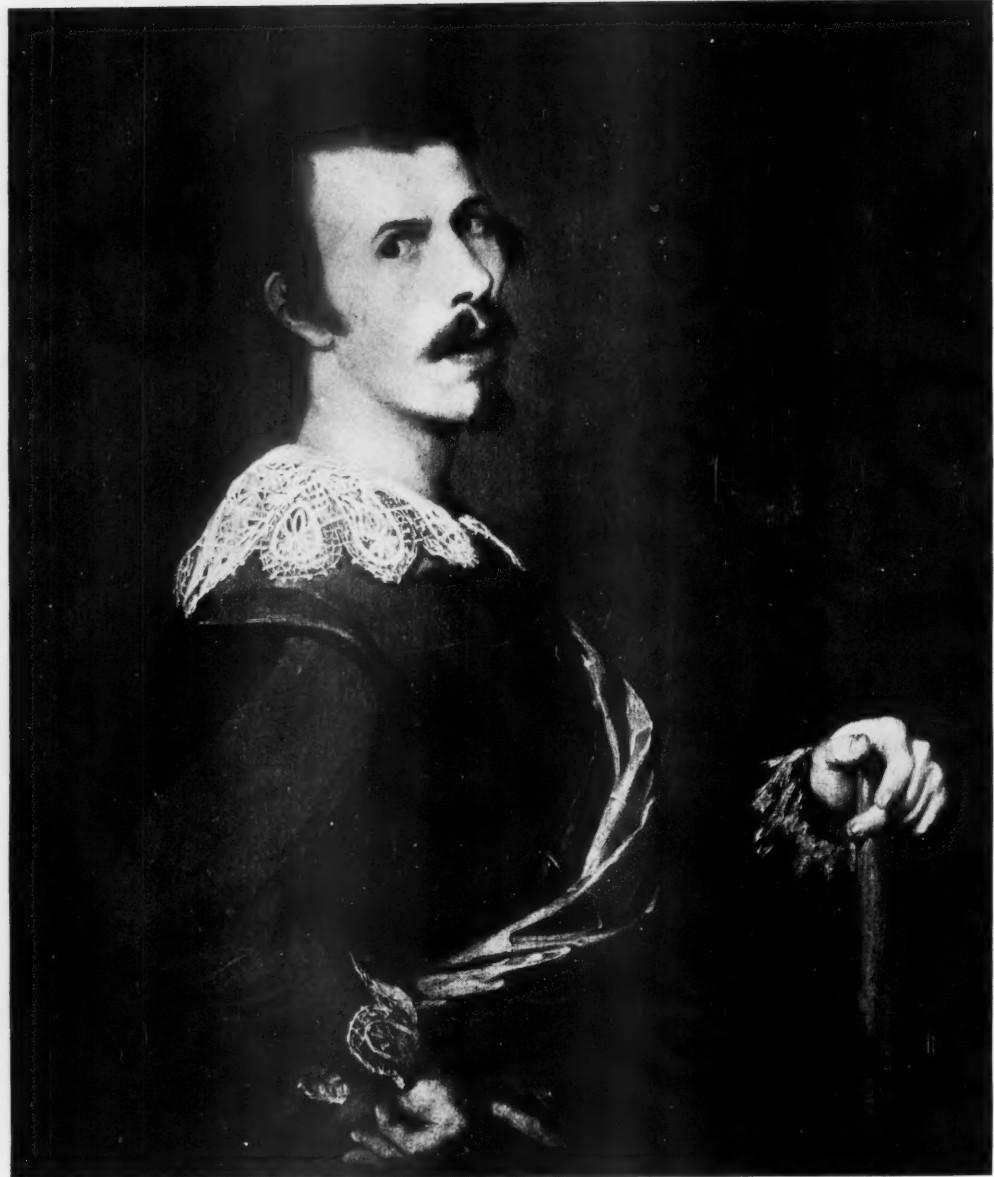


Figs. 3 and 4. HOUDON: LES BAISERS.
Collection of Mr. J. Pierpont Morgan, New York.









VELAZQUEZ: PORTRAIT OF A NOBLEMAN.
Collection of Sir William Van Horne, Montreal.